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The World's Most Worthless Diamond

Greg Diamond prefers digging into another man's marriage rather than focusing on his California senate race

For several months in 2011, lefty Orange County protesters gathered in solidarity with Occupy Wall Street, hoping to sway public opinion on the notion that a greedy corporate and political elite are working to trample ill-informed masses. The passionate, mostly youthful activists chanted, waved homemade posters and marched in numerous cities including Santa Ana and Irvine. They even held all-night vigils.

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The impact of such activism depends on who is opining. Conservatives say Occupy OC was a meaningless exercise by anti-capitalist radicals. Liberals hope seeds were sown for a vibrant progressive community. Regardless of which view is right, there is no dispute the movement excreted a byproduct: Gregory A. Diamond.

It's not that Occupiers knowingly and willfully gave us Diamond. The mysterious, 50-plus-year-old, former low-level Manhattan corporate lawyer dreamed of abandoning American society in disgust for imagined Third World pleasures, but instead quietly parachuted into the bustling metropolis of Brea in 2006 (or 2007; he has given conflicting dates) after a divorce and a series of employment failures. He worked on the campaigns of two ultimately trounced Democratic candidates, and then was named Jerry Brown's 2010 gubernatorial campaign "co-coordinator" for Orange County, a position on par in importance with being named Mitt Romney's Castro co-coordinator in San Francisco.

Diamond, who had been looking for a cause to give his life meaning, joined the Occupy ranks in 2011. The anti-establishment protests energized him. Not everybody can afford to protest 24 hours per day, but the attorney (who has taken piecemeal work from a firm that is the Kinko's of the legal community) had no daily job responsibilities.

For months, Diamond protested, but he also held a secret goal: to become a player in local politics. He kept a precise log of the amount of time—allegedly 3,773 hours—he volunteered. Though it was forbidden for anyone in Occupy to grab leadership titles, he named himself "Primary Civic Liaison" and often nestled himself between reporters seeking quotes and other protesters.

Last spring, from his Brea rental, Diamond—whose solo law practice made him less than \$1,999 in 2011—announced his campaign for a \$100,000-per-year seat in the California state senate, representing the 29th District. He isn't running for himself, of course. He claimed, "I'm doing it because tying my political fate closely to Occupy and fighting like hell is the best way I can think of to advance the Occupy critique."

Bob Huff, the incumbent in the seat that includes portions of Orange, Los Angeles and San Bernardino counties, is the Senate Republican leader. In 2011, the League of California Cities voted the Diamond Bar resident its Legislator of the Year. Theoretically, toppling him would hand Occupy LA and OC a historic electoral victory. "This is a chance to significantly affect our state's policy debate by changing California," Diamond wrote in a fund-raising pitch. "Those of you who have ever argued with me know that I'm stubborn, progressive, tenacious, incisive, dedicated—and I know how to bring it and make it hurt."

But far from working to make himself a serious candidate, Diamond is giving birth to what could easily be one of California's worst, most inept campaigns for state senate in memory. Those superlatives have nothing to



do with his liberal stances. He is clueless on how to successfully run for office and, worse (especially for Occupy interests he claims to represent), has oddly diverted his attention from his own campaign to dig into the marital relations of a candidate in another race.

On July 26, the Friends for Fullerton's Future blog published a brief item about Diamond filing a public-records act request with the local police department. He'd sought five-year-old internal records of an incident at Republican Assemblyman Chris Norby's home. Norby is facing a challenge from Democrat Sharon Quirk-Silva, Fullerton's mayor.

The revelation underscored Diamond's wandering attention to old, unsubstantiated rumors and forced him to admit he'd inserted himself in Quirk-Silva's contest without her knowledge. Congresswoman Loretta Sanchez has been called everything from whore to retard in blogs and not once gone postal. In contrast, Diamond freaked out that he was caught snooping and left a whopping 57—that is not a typo—comments on the blog entry.

His character-revealing remarks center on neurotic, disingenuous logic: He hadn't wanted to use any negative information on Norby, but now that the pro-Norby blog embarrassed him, he had to smear Norby to clear his own name.

"I'm writing the story now," Diamond commented, even while admitting he didn't "have the goods" on Norby. "If you didn't want this to see the light of day, [you] shouldn't have written your post. . . . Don't worry, [my blog post] won't just go to [Orange Juice Blog, where Diamond blathers regularly; his own campaign blog, on the other hand, hasn't been updated since February]. A lot more people than three will read it. . . . I think that spousal abuse and police cover-ups of charges of spousal abuse against public officials—if that's indeed what happened here—are very important. . . . I'm putting off the story until Monday, though. Readership is higher."

Aware of Diamond's penchant for empty bluster, the

folks at Friends for Fullerton's Future told him to shut up and write his blog post. "Stay tuned, little dog man," he replied. "Just sit tight and wait for the story, which I'm slating for Monday."

Diamond's threatened exposé didn't appear on Monday, July 30, nor has it been seen in the more than two months since. In the process of interviewing him for this story, Diamond sought to divert me into probing Norby. When I didn't take the bait, he sent me this note: "Right now, I'd be satisfied with an ironclad pledge from Norby that if his wife leaves him and asserts that he committed domestic violence against her within a year of the election, he'd immediately resign the seat. Does that seem fair? If he did that, I'd happily drop the issue between now and the election."

The obsession with Norby prompted me to question Diamond about how much work he's putting into his own campaign. In May, he promised his supporters he'd raise more than \$100,000, yet with the race in its final days, he hasn't managed to collect \$25,000—or far less. He refuses to reveal the exact amount, saying, "I wonder why this information is of interest."

(Huff reported cash on hand of almost \$400,000 as of June 30.)

Candidates also usually share schedule details to demonstrate their commitment to win. Not Diamond, whose "events" page at his campaign website has been empty for months. "How much I've campaigned per day and what events I've orchestrated that aren't already public record are closely guarded secrets," he said.

Realizing our interviews weren't going well, Diamond demanded we reverse roles. He sent a list of questions and threatened to write a blog post about me in the aftermath of this article. He was incredulous when I didn't recoil in fear. To underscore his power, he proclaimed, "I'm now among the most-read political bloggers in OC."

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» GUSTAVO ARELLANO



DEAR MEXICAN: Why
do so many Chicanos
claim to be Aztec?

Chicano Stuck
In Leavenworth

DEAR GABACHO: You're right. The beaner love for everything Aztec mostly stems from the Chicano Movement, whose members appropriated various Mexico iconography (the stylized United Farm Workers black eagle, the concept of Aztlán, the airbrushed paintings of warriors and scantily clad *heinas* on car trunks and blankets) to make a long-vanquished culture their own during an era when they were searching for an ethnic heritage. They, in turn, got the idea from *indigenismo*, the Mexican intellectual movement from the 1920s that took pride in Mexico's Indian past. And the *indigenistas*, in turn, went with the Aztecs because they're the Lost Cause of Mexico. There is more known about the Aztec empire than other Mexican indigenous groups because the Conquest—the foundation myth of Mexico—involved battles between the Aztecs and Spaniards that featured copious documentation, both in the codices that survived and the Spanish chronicles. The ultimate symbol of Mexico—the golden eagle perched on a cactus, snake in its beak—references the Aztec legend of the foundation of Tenochtitlan. And Nahuatl words are *muchos* in Mexican Spanish—for the *gabachos* at home, any word that ends with the suffix *-te* (*chocolate, tomate, cacahuete, aguacate*) came from the Nahuatl suffix *-tl*.

But the Mexican must admit he cringes at Aztec worship. For one, all that obsession comes at the expense of other tribes, tribes the Aztecs probably would've killed or subjugated if they were still around—they were the Romans of Mexico, and I don't mean that as a compliment. In addition, that romanticizing has problematic roots: *indigenismo* was part of bigger project of justifying modernity at the expense of the past. "*Indigenismo* was . . . a means to an end rather than an enduring mission," wrote David A. Brading in his 1998 paper "Manuel Gamio and Official *Indigenismo* in

Mexico." "If incorporation was its aim, then essentially it sought to destroy rather than fortify the peasant culture of native communities. Modernising nationalism of the brand advocated by [Mexican intellectuals] found consolation in past glories, but its inner vision was based in the liberal resolve to transform a backward country into a modern nation able to defend itself from foreign hegemony."

But, hey, if you want to change your name from Jose Gonzalez to Nezahualcoyotl Moctezuma and go to sweat lodges on weekends even though you're lighter-skinned than a Southern belle, be my guest! I'm sure your ancestors who fought the Aztecs—both indigenous and Hispanic—would've approved!

DEAR MEXICAN: Why do Mexicans in Mexico refer to one another by certain traits when they are from different towns? For example, I heard people from Monterrey are *codos* (stingy)? And I heard people from Guadalajara are usually blond. What about Mexicans from Durango, Michoacán and Sonora?

El pochito

DEAR WAB: It's not a Mexican trait—look at how Americans stereotype Midwesterners, Southerners, New Yorkers, even people from *pinche* Maine. But I'll answer your *pregunta* because this is a teaching column for *gabas*, so let me bust out a bunch of *otros* Mexican regional stereotypes. People from Durango have a cowboy mentality, *michoacanos* are trashy, and those from Sonora are rugged individualists. Sinaloans are nuts, folks from Jalisco are stuck-up, and *gente de Veracruz* talkative. *Los de Oaxaca* are stubborn, Chihuahua residents are tall and light-skinned, and people from Guerrero are born outlaws. Finally, people from the mighty state of Zacatecas are the greatest people on God's green Earth.

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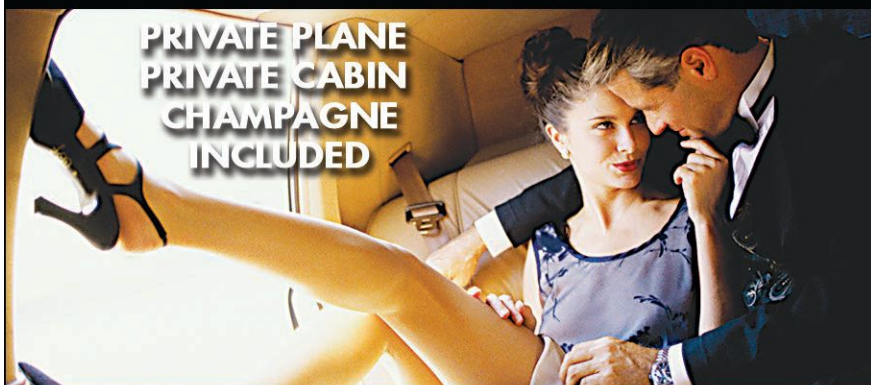
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SERGIO O'CADIZ
WAS ONCE ONE
OF ORANGE
COUNTY'S MOST
PROMINENT
PAINTERS.
NOW, HIS FAMILY
IS FIGHTING
TO KEEP HIS
LEGACY ALIVE

BY GUSTAVO ARELLANO
PHOTOGRAPHS BY JOHN GILHOOLEY

Just across the street from Mile Square Park in Fountain Valley, in the middle of the city's suburban placidity, exists what's probably the most anomalous collection of street names in Orange County. They're in Spanish, but not in the florid fantasy-heritage jargon endemic to South County and new condo communities everywhere. Instead, these roads (Circulo de Zapata, Avenida Cinco de Mayo, Calle de Juarez, Calle de Madero, Avenida Independencia) are a bold celebration of Mexican revolutionaries—name streets such as these anywhere else in the county today, and cries of sedition would surely bloom and become the clarion call for racist lunatics everywhere.

» CONTINUED ON PAGE 12

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ROMÁN O'CADIZ WITH HIS MOTHER, MARIA DEL PILAR O'CADIZ, WHO HOLDS A PHOTO OF HER FATHER, SERGIO

This is Colonia Juarez, the city's historic barrio. Created in the 1920s to house Mexican agricultural workers in a segregated setting, it's unique in the city's collection of tract homes for its deep, narrow lots and long history. But it's a neighborhood whose history is always under siege, a battle it's always losing. While some properties still feature beautiful gardens filled with cornstalks and towering cacti, with houses built in the low-slung, stucco-happy, ranch style common in Southern California's Mexican neighborhoods, those are now the exceptions. Two-story mini-McMansions now dominate Colonia Juarez, most of them occupied by new residents who have slowly pushed out the long-timers. Vacant lots await transformation into new housing for the next wave of people with no ties to the neighborhood, who'll look at the street names and cringe.

Along Calle Zaragoza—named after the Mexican general who led a ragtag army to triumph against larger French forces in the battle of Puebla—stands an 8-foot-tall wall that's about 600 feet long. It's your classic Orange County barrier: built of concrete block artificially tanned and weathered so it looks like adobe, on an island with no sidewalk to discourage pedestrians, anchored by ugly bushes with the occasional tree every 50 feet or so in a desperate attempt at beautification. The wall separates Colonia Juarez from a massive apartment complex on the other side, a bitter reminder to longtime residents of how Fountain Valley has sought to isolate them from the rest of the city at any means possible.

But this wall is doubly painful to the family of Sergio O'Cadiz, an artist who passed away in 2002. Shortly before his death, Fountain Valley officials tore down the 6-foot-high wall that had previously stood there, a wall that was once the pride and joy of the neighborhood and a masterpiece of Chicano art. In 1975, Colonia Juarez residents asked O'Cadiz—a celebrated artist whose work had been the rage in art galleries, private households and public spaces across Orange County since the 1960s—to help them paint a mural on that wall that would tell the barrio's history, that could enliven what everyone considered an eyesore. Over the course of six years, O'Cadiz and Colonia Juarez residents painted a stunning panorama, one that drew immediate praise and controversy for its unflinching look at the neighborhood's past, present and future.

Fountain Valley officials never liked it, though, so they let the wall decay, never allowing O'Cadiz to restore it, watching it rot until they said it wasn't worth saving and the neighborhood's demographics had changed enough so they could knock the mural down with little controversy. By then, the Colonia Juarez mural had become a metaphor for O'Cadiz himself—once loved, then forgotten, then slowly allowed to fade into our historical amnesia.

But instead of letting that final indignation stand, the family of O'Cadiz is

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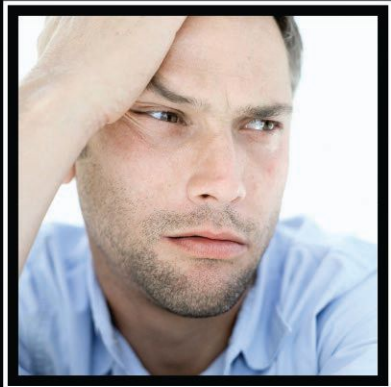
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starting to fight back. After a decade of mourning, his family is emerging to return its patriarch to his rightful spot in Orange County art history as one of its most visible, prolific members. But it's a race against time: his public art decays with each passing day, his private work languishes in storage, and the memories of those who remember the young Mexican who took Orange County by storm years ago fade like a mural in the sun.

Maria del Pilar O'Cadiz is looking at a beautiful nude woman looming over her bed at her mother's Santa Ana home.

"This is one of my favorite paintings done by my dad," she says. "Look at the softness of her figure, those long, luxurious lines. It's Reuben-esque."

As Pilar, a researcher with UC Irvine's School of Education, walks down the hallway to check on her elderly mother, she points out more of her father's paintings: a conquistador; a nautical scene; a Cubist-style rendering of a nude woman; *Mujer Montaña*, a massive portrait of a woman reclining on a mountain range, her epic peaks and valley precisely detailed. "That was a former lover of his," she says with a laugh. "He drew this after she spurned him."

In the living room is more of O'Cadiz's art: paintings of fruit, small statues, sketches, triptychs, self-portraits. And in another room is yet more—some in drawers, some standing, some hanging, just some of the more than 1,000 works Pilar estimates her father painted over a 50-year career, in addition to the dozens of public artworks that still exist—and those that were destroyed.

"Toward the end of his life, he would just give them away," she says. "One time, I saw a painting done by him being sold at a garage sale in San Diego for \$20. I [could] kill myself for not having purchased it then."

"He didn't feel recognized," she adds, now commenting on the destruction of his Fountain Valley mural. "He felt dejected and disillusioned. His masterpiece, destroyed."

But Pilar isn't depressed. The vibrancy of O'Cadiz's works, the breathtaking diversity of styles and themes, readily prove this is the work of a forgotten

genius. She thinks the family possesses about 300 of Sergio's paintings, and she knows there are more out there.

"It's about time Orange County remembers my father," Pilar says, as she leafs through her father's notebook. "After all, Orange County loved him before."

Sergio O'Cadiz Moctezuma was born in 1934 in Mexico City to a middle-class family. His father was an economist who ran his own microbrewery and enrolled O'Cadiz in a Jesuit-run school, the better to develop artistic tendencies that were already emerging as a toddler (Pilar has a drawing her father did when he was 3). O'Cadiz went on to study architecture at the Universidad Nacional Autónoma de México, known worldwide as UNAM and renowned for its stunning buildings and collection of murals by Diego Rivera and David Alfaro Siqueiros.

After graduating in 1958, O'Cadiz found work designing buildings in Mexico's capital and teaching art classes; eventually, his reputation became such that he was courted in 1962 by legendary architect William Blurock to work for his Costa Mesa-based company, William Blurock Associates. "He didn't intentionally come to stay," Pilar says, "but they offered him a contract, so he stayed."

Blurock was a pioneer in designing buildings for high schools and colleges that stood out as works of art and functionality despite being Brutalist in nature—strong vertical lines, a heavy use of concrete, imposing edifices that towered over the flat Orange County landscape. The firm's structures from that era still stand across Orange County: the old library at Orange Coast College,

buildings at Estancia High in Costa Mesa and Fremont Elementary in Santa Ana, as well as at UCI, to name a few of the many. The firm encouraged its workers to suggest how to incorporate standalone art pieces into their structures, and O'Cadiz flourished in this corporate environment. Though his official responsibilities for Blurock were as a conceptual architect and a renderer, he quickly gained a following among school districts for his flourishes: sculptures at Willard and Lathrop intermediate schools in Santa Ana, murals at Monroe and Fremont elementary schools in the city, and a 4,500-foot-long sculptured wall along a library hall that Cypress College commissioned O'Cadiz to do in 1967.

Nevertheless, O'Cadiz chafed at the expectations the firm and others placed on him. "I was dropped into a society where an old building was built 10 years ago, where all anybody could think of was 'My God! He doesn't speak English!'" he told the *Los Angeles Times* in 1975. "What used to be my values were suddenly invalidated. I had a good education, good manners—they meant nothing."

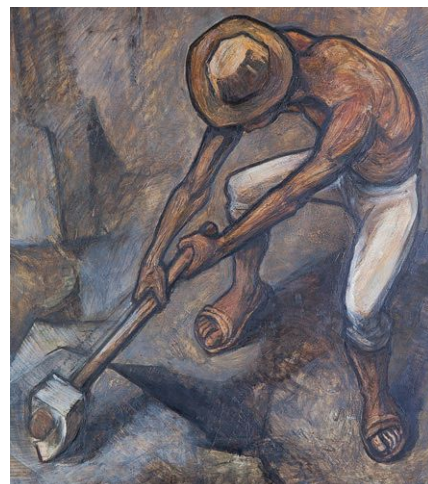
He left Blurock to start his own firm and opened an art studio in Newport Heights, off Newport Boulevard in Costa Mesa. O'Cadiz quickly became a hit in the Orange County art scene—*The (Santa Ana) Register* called him "one of the most promising of the 'new wave' of young Mexican painters," noting the demand for his art was such that "his popularity will also take hold here in the United States." Pictures of him during that time show him as a Mexican bohemian, more dashing Esquivel than gruff radical with his skinny ties and suits, short-sleeved shirts, immaculate Van Dyke beard, thick-framed glasses and short hair. While O'Cadiz painted scenes of Mexico, he worked more in the abstract, his ethnic tendencies mere flourishes in favor of themes that would gain easier access to galleries from Newport Beach to Anaheim to Los Angeles. And always a creative type, O'Cadiz even worked on a couple of productions for South Coast Repertory as a set designer in its early days.

The artist could've easily hewed to this assimilatory middle-class life—he bought a home in Huntington Beach and brought his family over from Mexico. He also consulted in the construction of golf courses and resorts in Japan and Spain, among other countries. But the late 1960s

and early 1970s unleashed an earthquake in the arts scene in the United States. Now, Mexican-American artists who had long considered themselves creatives first and Mexican second had to confront the Chicano Movement, which demanded all brown-skinned artists step into the Chicano artist corner and address revolutionary themes, or risk the dreaded label of *vendido*—a sell-out.

"Dad had a polemical relationship with the Chicano movement," Pilar admits. "He found it too narrow-minded and nationalistic, and he felt those artists pushed themselves into a corner from where they could never get out of for the rest of their careers." At the same time, O'Cadiz was a proud Mexican—he memorably told the *Times*, "My idea of America is the right to be as Mexican as I want"—who understood the Chicano movement was an expression of Mexican identity that, however limiting, was still important. And he also understood that the hallmark of Chicano art, the mural, was the *pochó* cousin of the murals he so loved from Mexico City and were making an impression in American cities.

O'Cadiz found an academic champion in Shifra Goldman, a professor of art at Santa Ana College who was one of the few Anglo champions of Chicano art during the 1970s. It was her classes on Mexican art that inspired members of the Chicano student group MEChA (Mov-



A SAMPLING OF O'CADIZ'S WORKS (CLOCKWISE FROM ABOVE LEFT): LABORER; MEXICAN POET SOR JUANA INÉS DE LA CRUZ; MURALS AT FREMONT AND MONROE ELEMENTARIES



imiento Estudiantil Chicanos de Aztlán) to want to paint their own Chicano mural at the college and request that O'Cadiz help them. Under his direction, *The History of the Chicano* was unveiled at the school's Nealy Library in 1974. It's an 80-foot stunner that occupies two walls of the room, its central image an armed, crouching Posada-esque calavera dressed in bandoliers and a feathered pachuco fedora moving from left to right, emerging from the genocidal invasion of Spain represented by darkness and a conquistador helmet at the left of the mural to point toward the bright future at the right. All of O'Cadiz's motifs are there—warm, lush figures coupled with abstract faces, geometric mosaics and heaps of symbolism mixed with an affinity for realism.

The 1970s were O'Cadiz's most fruitful era—he was able to dabble in mainstream and Chicano circles, as both demanded his work. Another Chicano-themed mural sprang up at Cal State Fullerton in 1974. He designed a concrete mural for Santa Ana City Hall in 1972; it was built into walls using Styrofoam molds he set into wet cement that he sandblasted once the cement dried. He employed the same style for the East Los Angeles Occupational Center in 1977. Sculptural fountains for Fountain Valley's Civic Center and Newport Beach's Promontory Plaza arose, along with a 16-foot concrete sculpture for Brea in 1975 titled *Sunburst* on the corner of Brea Canyon and Canyon Country roads. All of his public works were proudly Mexican without being assertively so. The Fountain Valley fountain, for instance, was a collection of concrete pillars that dramatically jutted out from the center of a shallow lagoon, looking simultaneously like ruins, old structures and part of the natural landscape. And all along, O'Cadiz would paint for himself, paint for friends, paint for commission—just paint.

It was his Fountain Valley mural, however, that became O'Cadiz's magnum opus. In 1975, Colonia Juarez residents asked Fountain Valley if it could pay O'Cadiz \$300 to paint a mural on the Calle Zaragoza wall; city officials responded with \$700 and submitted a grant to the National Endowment for the Arts and the California Arts Commission to fund him with tens of thousands of dollars more. Under O'Cadiz's direction, Colonia Juarez residents painted the 600-foot-plus wall with a history of their barrio, from the arrival of their parents and grandparents to the present day. Residents spared no punches in their depictions of barrio life. One panel showed crouching Indians putting on frowning white masks, a representation of the barrio's forced assimilation into America; another listed Latino war heroes from World War II and the Vietnam War, since many Colonia Juarez residents had fought for their country. Another section was left blank for the community to do what it wished.

But the mural quickly became mired in controversy. On the wall also were the names of Colonia Juarez residents who had been killed over the years by gang violence. Another panel depicted cops in gas masks dragging away a young Mexican-American man to a police car,



earning the wrath of Fountain Valley police. "It just doesn't happen to be what we think the school kids should see every day walking down the street," the police chief told the *Times*. Vandals eventually defaced that section with white paint; city fathers pulled O'Cadiz's funding and claimed they had never submitted grant applications in the first place.

With no funds to finish the mural, O'Cadiz took a six-month gig in Japan—he wouldn't finish the Colonia Juarez project for another six years. By the time he did, O'Cadiz was no longer in demand—the only major work from the 1980s was a mural at Oberlin College in Ohio, where Pilar was an undergraduate. The same officials and gallery crowd who once praised him now heaped scorn. "Nobody seems to be terribly interested in murals anymore," an Orange County Historical Commission Member told *The Register* in the 1980s in justifying government negligence toward O'Cadiz's monument. "Orange County just isn't a real ethnic-wall-art sort of place."

The days of public adulation were over. O'Cadiz had to give up his studio when the 55 freeway was lengthened. He continued to consult in the design of schools and libraries for Ralph Allen & Partners—he even worked on sketches for Coto de Caza residences—but clients no longer asked specifically for him. Reporters checked in on him periodically and wrote the stock story—the former rising star who was now a recluse, undone by his "fury" with "unruly hair and rumpled clothes." Even worse, bureaucrats started tinkering with his artwork.

In late 1999, under the guise of a beautification program, Fountain Valley announced it would tear down the Colonia Juarez wall on which O'Cadiz's mural stood. Then-councilwoman Laurann Cook used its newfound diversity and lack of ties to the fading mural as an excuse to take the wall down. "The diversity [of the neighborhood] lends itself to becoming one neighborhood," she told *The Orange County Register*.

"It's a nice, quiet neighborhood," one Vietnamese resident told the paper about Colonia Juarez. "But I don't like all the colors on the [Calle Zaragoza] wall. I would like it just plain. Now it looks like violence."

The city had already threatened to

» CONTINUED ON PAGE 16

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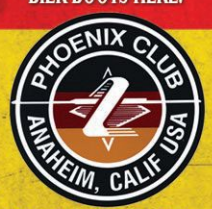
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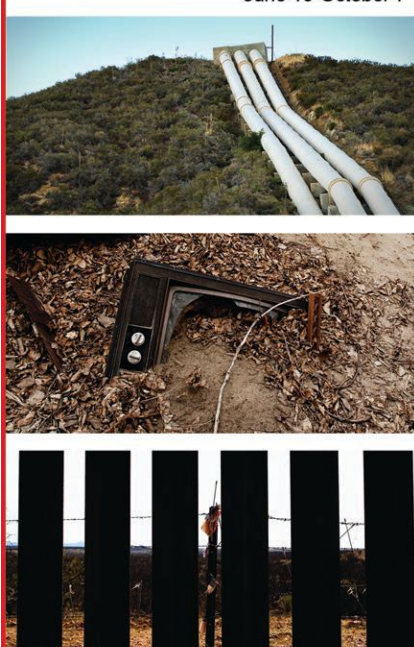
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tear it down in 1985, but O'Cadiz and other residents were able to sway officials otherwise then. But those officials crucially didn't allow O'Cadiz to restore the mural, so it eventually became the faded eyesore they had claimed it always was. In addition, city officials said the wall was not earthquake-safe, posed a danger to the community and no longer conformed to city building codes, claims that enraged O'Cadiz because they were so preposterous. They pointed to a neighborhood survey they conducted that claimed more than 70 percent of neighborhood's residents wanted the mural demolished and replaced with a sidewalk with landscaping.

Despite complaints from O'Cadiz and residents, the wall came down in 2001. "I'm powerless to do anything in the area," he told reporters. "I'm really sorry that there wasn't more vision [in the community]. In my culture, there is the tradition of oral history. That's what I will retreat into."

"He was livid and profoundly hurt," O'Cadiz's daughter says. "He was angry about society's ignorance of art in general, but especially public art, which he viewed as so important for a full society."

Those weren't the only indignities he faced. Fountain Valley leaders turned his fountain into planters, a desecration O'Cadiz only found about when he went to City Hall to try to save his mural; eventually, that sculpture was also destroyed. In 2000, Santa Ana planners blocked half of O'Cadiz's concrete mural on City Hall to make way for an annex without letting him know—he found out after friends came across construction crews obliterating his work.

Murals continued to sprout from O'Cadiz's hands—one for Garden Grove's Youth Center, another off Raitt Street in Santa Ana—but they were pedestrian works, the maestro going through the motions. He would occasionally show at galleries, but that world and its exorbitant prices soured him to the scene. Eventually, O'Cadiz's oeuvre became a rumor, discussed in the past tense, rarely seen, with no new works appearing in years.

The destruction of his legacy left O'Cadiz disillusioned, refusing to leave his home. Toward the end of his life, he hired a lawyer to see if he could sue Fountain Valley and Santa Ana for destroying his work under the legal argument of public patrimony; since he had little money, he put up his entire collection as collateral.

Pilar tried to convince her father to stage a huge showing of his work as a comeback, but he refused. Nevertheless, she pressed on and was planning one until O'Cadiz passed away in 2002, survived by six children, three former wives and several grandchildren. The only obituary that newspapers printed was the announcement placed by his family.

In February of this year, Pilar participated in a lecture on the history of Chicano art in Orange County in a lecture at the Fullerton Public Library sponsored by *OC Weekly*. The crowd was

small—about 40 people—but vibrant, although most of the audience comprised family members of Orange County's other legendary Chicano muralist, Emigdio Vasquez. Pilar had prepared a PowerPoint presentation of her father's work, pointing out those that had been destroyed and those that remained. The crowd sat in awe, clenched their jaws when seeing the destroyed Colonia Juarez mural, wanted more information. Afterward, they stood in line to talk to her—how could they purchase her father's work, or at the very least promote it?

It was a cathartic moment for her. The lecture happened almost 10 years after her father passed away, and it came just as Pilar was scheduled to announce an exhibit of her father's work in downtown Santa Ana—the first retrospective in decades.

"I feel obligated to my father, but it's important as an act of service," she says. "If I don't do it, who will?"

She continues to work at UCI, but she's increasingly devoting her time to trying to save her father's existing public-art projects. She has organized nearly monthly exhibits of his work this year in Santa Ana galleries, broken up by themes—Catholic iconography, workers and nude women. "He sure loved *mujeres*," Pilar cracks. In the works is curriculum that art teachers from K-12 and the colleges can use on O'Cadiz's work, as well as a cataloging and scanning of his paintings and sculptures in preparation for a possible book.

And it seems as if the art world is slowly remembering O'Cadiz. In April, the Los Angeles-based Center for the Study of Political Graphics contacted Pilar to let her know it had made an amazing discovery. The center had been the beneficiary of Shifra Goldman's collection, and among the works were the original sketches for O'Cadiz's *History of the Chicano*, an 8-foot-long scroll that's a piece of art in itself. It had been feared lost to history, mostly because it was unsigned; it took another legendary artist, Willie Herron of the art group ASCO to positively identify the picture as an O'Cadiz original. Archivists with the Smithsonian have approached Pilar about her father's work; art collectors are approaching about purchasing some of the work, although she refuses to sell them—"I tell them the starting price is half a million dollars, and I won't go lower." Just this past summer, a Brea official contacted Pilar; the city was doing an inventory of its Art In Public Places collection and realized it had no information on Sergio. And Pilar's son, Roman O'Cadiz, is an emerging artist in his own right; just a couple of months ago, Scott's Seafood commissioned him to paint a mural in its dining room, which earned him a glowing profile in the Santa Ana 'zine *Santanero*.

"I needed a decade to make peace with my father's passing, and this is the time," Pilar says. She stares at her father's self-portrait, the very one featured on our cover—stoic but proud, palette in hand, ready to paint the world, the flowing river within him signaling an inner peace and restless talent. "This energy—it was out there, dormant, but it's coming back."

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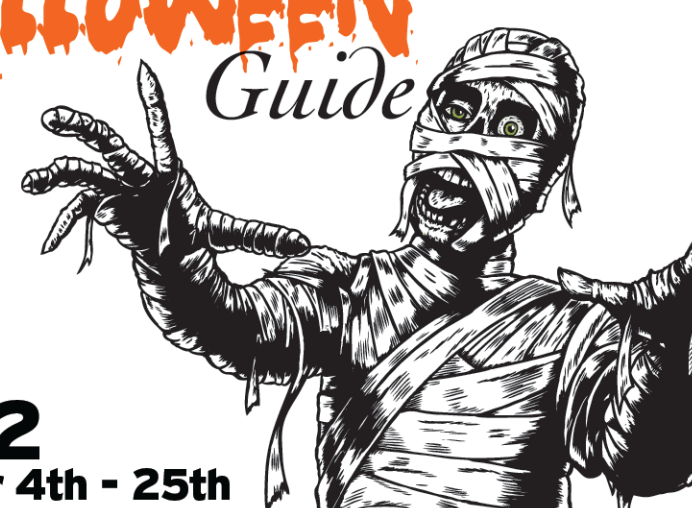
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HALLOWEEN GUIDE 2012

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[DANCE]

On Point

Swan Lake

One of the world's most famous ballets performed by one of the greatest companies of all time—this, dear readers, is truly a once-in-a-lifetime opportunity to catch an evening of pure grace and talent. The revered Mariinsky Ballet and Orchestra (formerly the Kirov Ballet and Orchestra) returns to Orange County to perform Tchaikovsky's *Swan Lake* at the Segerstrom Center. For this exclusive Southern California event, the ballet company parades its 250 years of history with what's considered one of the finest renditions of *Swan Lake*'s famous lakeside scene ever performed. Don't miss a classic performance by some of the most skilled dancers of this generation, in town for one week only.

The Mariinsky Ballet presents *Swan Lake* at Segerstrom Center for the Arts, 600 Town Center Dr., Costa Mesa, (714) 556-2787; www.scfta.org. 7:30 p.m. Also Sat.–Sun. \$40–\$150. —ERIN DEWITT

[CONCERT]

Stealing the Spotlight

KYLE GASS BAND

We're not sure why, but Kyle Gass, one-half of the hilarious musical duo Tenacious D, is a frequent resident at DiPiazza's. A regular performer at the legendary, intimate Long Beach club, Gass brings the laughs with classic rock-infused jams about bromance and other chuckle-worthy observational themes. Though he is not, as he has said in the past, the youngest graduate of Julliard Music Academy, he possesses musical chops to spare. Known for expertly rocking the six-string, he occasionally busts out the flute à la Jethro Tull, or even a very real Ron Burgundy. Be sure to check out Tenacious D's latest album, *Rize of the Fenix*, released in May. It'll make you feel.

Kyle Gass Band at DiPiazza's, 5205 E. Pacific Coast Hwy., Long Beach, (562) 498-2461; www.dipiazzas.com. 9 p.m. Call for cover. 21+.

—BRANDON FERGUSON



page 21
SUNDAY

MAKE NO MISTAKE—
THEY'LL KICK YOUR ASS

page 21
MONDAY

TWO MEN MAKING A WHOLE
LOTTA NOISE

page 21
TUESDAY

REUNITED, AND IT FEELS SO GOOD

page 23
WEDNESDAY

READY YOURSELF
FOR A REVELATION

page 23
THURSDAY
A HALLOWEEN CLASSIC
UNDER THE STARS

friday>
ALL THE RIGHT STEPS

sat/10/06

[FESTIVAL]

Wine and Stars

The Vintage Food and Wine Festival

Raise your glass and toast to the swallows at the Vintage Food and Wine Festival this weekend. Held at the picturesque Mission San Juan Capistrano, the Vintage Festival (note: Vintage is the name of the event, as there is surely no vintage food anywhere in sight), now in its 16th year, features tasty samplings from more than 20 of the area's restaurants, including Sundried Tomato Cafe, Harlow's Fine Dining and Bad to the Bone BBQ, plus live music, dancing, a casino and enough vino to flood the Mission gardens. Autumn is upon

us—head to South County for a romantic evening under the stars and bid an elegant adieu to the swallows and summer.

The Vintage Food and Wine Festival at Mission San Juan Capistrano, 26801 Ortega Hwy., San Juan Capistrano, (949) 493-4700; www.vintagesjc.com. 6 p.m. \$50. —ERIN DEWITT

[THEATER]

That's Super!

Charles Phoenix: *Big Retro Slide Show*

The King of Kitsch, Cherpumple-Master Charles Phoenix, brings his *Big Retro Slide Show* to the Art Theatre.

"His what?" you ask—well, Mr. Phoenix's time-warping traveling show is a "deep-fried and delicious live comedy performance that roasts and toasts classic and kitschy midcentury American life and style." That means campy, amazing old photos of hot-dog stands, 1960s Disneyland, ladies with sky-high beehives and more—but on this most excellent occasion, Phoenix shares his picks of the swankiest landmarks in Long Beach. So put on your best duds and shine those wingtips—it's retro-cool in the coolest way possible. We're already lifelong fans. Book signing and cocktails after the show.

Charles Phoenix: *Big Retro Slide Show* at the Art Theatre, 2025 E. Fourth St., Long Beach, (562) 438-5435; www.arttheatrelongbeach.com. 4 p.m. \$20. —ERIN DEWITT

sun/10/07

[SPORTS]

Micro Mania

Midget Wrestling

The world of Micro Championship Wrestling (MCW) is a unique one. The team of midget wrestlers—complete with names such as Huggy Cub, Blixx and Meatball—travel the country with their own pint-size ring and perform half-nelsons to beer-swilling, cheering onlookers. Recently signed on to a television show with none other than Hulk Hogan, they're serious about obtaining cred as professional wrestlers. This week, thanks to the gorgeous Franki Doll (of the Broken Toys), who promises "a night of midget violence," the MCW hit the Coach House for body-slamming duels, and feats of small-but-mighty physical strength and endurance. If you're into slightly exploitive, cheap thrills—this is definitely one to not miss.

Franki Doll presents Midget Wrestling at the Coach House, 33157 Camino Capistrano, San Juan Capistrano, (949) 496-8930; www.thecoachhouse.com. 5 p.m. \$20. —ERIN DEWITT



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quintet, but that is exactly the mistake one makes when first hearing the Black Keys. The Ohio band—Dan Auerbach (guitar, vocals) and Patrick Carney (drums)—play blues rock so convincingly, you'd believe they were born and bred in the hard-living shanty towns of the south rather than honing their skills in the abandoned warehouses of old tire factories in Akron. Experience the band's new album, *El Camino* (on Nonesuch), live as they begin the last leg of their worldwide tour with a performance at the Honda Center in Anaheim.

The Black Keys with Tegan and Sara at the Honda Center, 2695 E. Katella Ave., Anaheim, (714) 704-2500; www.honda-center.com. 8 p.m. \$39.50-\$59.50. —AMANDA PARSONS

tue/10/09

[CONCERT]

Freak Scene

Dinosaur Jr.

Dinosaur Jr. were some outta-nowhere mind-blinders when they first came out in the '80s, using hardcore punk to make heartbroken pop that wasn't working right unless it was recorded with every dial in the red. They collapsed during the early '90s, but in 2005, they reunited after a particularly acrimonious split between guitarist J. Mascis and bassist Lou Barlow—seriously, there were some legend-

ary head games happening. Then, they pretty much tipped over all conventional expectation by going on to be not only a functioning band, but also one matching, maybe even besting, their "original" work on a streak of new albums that leapt up from where the band had left off. Newest record *I Bet On Sky* continues Dinosaur Jr.'s gentle evolution—it's a little more sweet than loud this time, but still there's not a note out of place.

Dinosaur Jr. with Shearwater at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com. 8 p.m. \$22. All ages. —CHRIS ZIEGLER

[CONCERT]

Flying High

!!!

If your ears are aching for highfalutin, gypsy-inspired music with cerebral lyrics about life in France, Chk, Chk, Chk aren't your bag. If you're interested in grooving until your ass falls off and hearing perhaps about where the naked ladies dance, then you've chosen wisely. Come to Alex's to enjoy driving melodies met with a shimmering trumpet heralding snotty lyrics about taking drugs. Singer Nic Offer's unbridled spastic energy is often complemented by the wails of backing singer Shannon Funchess, whose soulfulness combines well with her punk-rock aesthetic. It's a glorious, sonic clusterfuck.

!!! at Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292; www.alexbar.com. 8 p.m. \$18. 21+. —BRANDON FERGUSON

mon/10/08

[CONCERT]

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wed/10/10

[THEATER]

Sing With the Band *Ain't Misbehavin'*

Debuting in 1978 at the Manhattan Theatre Club, this rowdy, raunchy, rip-roarin' homage to black musicians of the 1920s and '30s was so popular it transferred to the Broadway stage only one month after opening. It probably didn't hurt to have belters such as Irene Cara and Nell Carter singing some of the hottest swing in town—most notably, the title song by Fats Waller—and the

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world responded, bestowing the musical and Carter with Tony awards. Revived many times

over (most notably featuring the Pointer Sisters!), this tribute to the Harlem Renaissance arrives at the little city by the breakwater. Don't miss this energetic production that's sure to momentarily chase your troubles away—because when life gets you down, and brother, is it down, you better get up and dance.

Ain't Misbehavin' at the International City Theatre, 300 E. Ocean Blvd., Long Beach, (562) 436-4610; www.ictlongbeach.org. 8 p.m. Through Nov. 4. \$29-\$55. —STACY DAVIES

[CONCERT]

Time for a Revelation

DR. JOHN AND THE BLIND
BOYS OF ALABAMA

He might be the gate between funk, soul, spirituals and whatever mysterious ancient music persists in the city of New Orleans, which draws its songs from a source deeper and older than anywhere else in the USA. Dr. John's bleaked-out early songs and revved-up hits ("Right Place") prove he's as fearless as he is versatile, so it's natural to match him with the Grammy-loaded Blind Boys of Alabama (the gospel-blues group dating back before World War II) for a concert peeling up the overlap between the various powerful sounds of Harry Smith's ancient America. Done right, this show has revelation potential—and these are the exact musicians to do it right.

Dr. John and the Blind Boys of Alabama in Spirituals to Funk at the Cerritos Center, 12700 Center Court Dr., Cerritos, (562) 916-8501; www.cerritoscenter.com. 8 p.m. \$30-\$65. All ages. —CHRIS ZIEGLER

first Tim Burton film to feature Winona Ryder, makes an appearance at the LAB's annual Fright Nights Halloween movie fest. Come sit under the October sky for free popcorn and a screening of haunting classics all month long. This week, it's the black-and-white-striped, twisted Claymation/live-action tale of a dead couple desperately trying to evict a pair of yuppies and their Gothic daughter from their beloved home. Enter Beetlejuice (fantastically, disgustingly played by Michael Keaton), who promises to help but, naturally, wreaks havoc on everything. Hey, anyone count how many times we said his name? ...

Fright Nights presents *Beetlejuice* at the LAB, 2930 Bristol St., Costa Mesa; www.thelab.com. 7 p.m. Free. —ERIN DEWITT

[THEATER]



Looking for Clues

THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME

Based on the internationally best-selling novel by Mark Haddon, *The Curious Incident of the Dog in the Night-Time* makes its stage debut in London and can be seen broadcast in HD on the Barclay's big screen. Adapted by Simon Stephens and directed by Marianne Elliott, the play centers on 15-year-old Christopher, who can only perceive the world in a literal manner. He's gifted at math, but he lacks the ability to interpret the happenings of everyday life, making it likely he falls on the autism spectrum. Christopher discovers the dead body of Wellington, his neighbor's dog, but becomes suspicious—considering it's after midnight and the dog has been speared by a garden fork. He vows to solve the mystery and writes down every fact in a book—embarking on a harrowing journey that turns his life upside-down.

The Curious Incident of the Dog in the Night-Time at the Irvine Barclay Theatre, 4242 Campus Dr., Irvine, (949) 854-4646; www.thebarclay.org. 7:15 p.m. \$15-\$20. —JESSICA FORD

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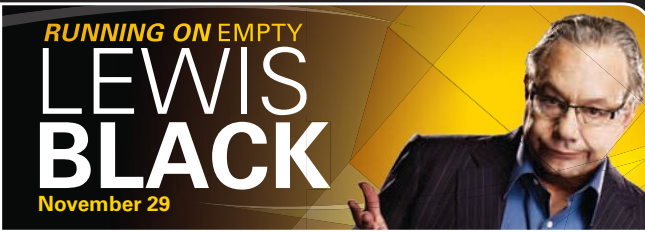


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[FILM]

It's Show Time! *Beetlejuice*

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Dublin Down

Toast Ireland with a Guinness or two at Darren and Jean Coyle's Mission Viejo gastropub
BY EDWIN GOEI

A tip for aspiring restaurateurs: When you open your restaurant, do it as though you mean it. Follow the example of Darren and Jean Coyle and what they did for Wineworks for Everyone and its recent addendum, Dublin 4, the Irish gastropub next door. Appoint your space with chic furniture from Pottery Barn. Add interesting lamps and tasteful wallpaper. Have private little vestibules and actual dining-room tables to make your restaurant feel like a sacred corner of your home. Finally, hire a capable chef. Give him some guiding parameters, but let him have free rein of the menu and the kitchen.

Yes, the location matters, but not as much as you'd think. Just look at where Wineworks for Everyone and Dublin 4 are located. Their building is next to a freeway offramp, from which cars whoosh by at 65 mph on a banked turn. Most motorists barely notice there's anything other than a Starbucks and a Subway there. But because the Coyles have everything in place and the restaurants resemble nothing else in town, customers still come in droves.

Prior to opening Wineworks for Everyone, the Coyles, immigrants from Ireland, raised a family in Mission Viejo, with Darren gaining some success as an executive in the corporate world. The two built Wineworks for Everyone to share a passion for wine with what's essentially their neighbors. But Dublin 4 is even more personal; it's named after the postal code for the neighborhood Darren grew up in, which, as with Beverly Hills 90210 and the 909, has a nuanced meaning behind it.

Unlike Tilted Kilt or Auld Dubliner, Dublin 4 isn't an exaggerated or forced caricature of an Irish pub, but rather a conscious attempt to create a cozy neighborhood bar that just happens to be owned by an actual Irishman. Indeed, it pours pints of Guinness and serves fish and chips, but the Coyles' chef, David Shofner, is ex-Montage and Laguna Beach's French 75, so there's also pan-roasted salmon with micro arugula and seared day-boat scallops with fresh pea ragout.

But as you look around, you realize most people don't go to Irish pubs to order things that don't sound Irish. They gravitate toward the cottage pie—a pea-studded, aged-ground-beef stew that's initially soupy, but grows steadily thicker as the baked mashed-potato mountain



BURGER GO BRAGH

topping it sinks into the beefy liquid. They order bangers two ways: beer-braised alongside potato purée, or cut up and battered as though mini-corn dogs, with pickled onions and whole-grain mustard aioli. And, of course, they get the fish and chips, in which porous, deep-fried cocoons shed golden-brown crispness, revealing an interior core of Norwegian cod so moist it could be spooned up as pudding.

The fries deserve a paragraph of their own. They seem to melt once you breach the tenuously crunchy outer crust. They're also the perfect excuse to request a complimentary serving of Sir Kensington's Gourmet Scooping Ketchup, an off-the-shelf brand that comes in a custom-made top-hat thimble and has a complex flavor to rival Umami Burger's house tomato sauce.

You would expect there to be corned beef and cabbage somewhere, and there is—in the small plates section, where it exists as Chinese-style deep-fried egg rolls stuffed with little bits of both. Since the cabbage is actually sauerkraut, it's called a Reuben. But the best small plate is the pork belly, for which four domino-sized slices are served atop soft-stewed cannellini beans with a deseeded, roasted tomato included as a pork-fat antidote. If it ventures into well-charted gastropub territory, so does the flawless

mac and cheese, which performs everything that's required of it—the cheese stretching out in fine spider webs, a crispy breadcrumb top, and a red-hot skillet that keeps it all fuming. Eat it with the excellent sautéed bitter greens to hit your palate's reset button. Or just have another sip of Guinness. The bar pours a total of 10 draft beers and offers more than 20 bottled ones, but Ireland's national brew is the only drink you need to counter all that's cheesy, fried and buttery. It also eases you into the house-churned Guinness ice cream served with a wiggly, chocolate-oozing lava cake.

But let's get back to Shofner. This is the man you'd have to hire away from the Coyles should you want to attempt to copy their success. Shofner is a kitchen dynamo, with the ability not only to execute these composed and steaming-fresh dishes scarcely minutes after they're ordered, but also to do so for both Dublin 4 and Wineworks for Everyone, two conjoined restaurants operating with two entirely distinct menus. For that feat, and for the Coyles' Dublin 4, another toast of Guinness!

DUBLIN 4

26342 Oso Pkwy., Mission Viejo, (949) 582-0026. Open daily; call for hours. Dinner for two, \$40-\$60, food only. Full bar.

HOLE IN THE WALL

» GUSTAVO ARELLANO

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AL TANNOUR

2947 W. Ball Rd., Anaheim, (714) 484-0900; www.al-tannour.com.

“Where did you find that dish?” the kind owner of Al Tannour asked when I went to the register to pay for my gargantuan meal of a lamb shank slathered in sauce on top of Iraqi bread.

“In your menu,” I replied.

He couldn't believe it. He picked up the bright-orange booklet—printed in one-quarter English, three-quarters Arabic—and leafed through it as though he were trying to find a plumber in the Yellow Pages. I pointed it out.

“Wow!” he exclaimed. He still couldn't believe I actually ordered—let alone loved—the plate. “I hadn't made one of these in a while!”

I understood his bewilderment. Al Tannour is the first Iraqi restaurant in Orange County, but it still needs to hedge its bets with its offerings given most of Anaheim's Little Arabia population is Lebanese, Egyptian, Palestinian and Syrian. Most of the menu is devoted to pleasing those palates—fine shish kebabs, awesome sambouseks, pita sandwiches, rice dishes, sphihans and the like. But look around for just a moment, and you'll notice the bread on the tables isn't pita, but rather khubz, a thick, toothsome flatbread as wide as a basketball hoop that's fluffy and crispy and perfectly made fresh every day. You'll notice entrée names that have yet to enter America's Middle Eastern lexicon: masgouf (Iraq's national dish, which features fish marinated, then slow-roasted over a fire and served on rice), kousi and a wonderful fried meat pie called kobbah musilia that Al Tannour always seems to run out of.

And then you'll get to the dish I ordered: tashreeb. It's a full lamb shank, marrow and all, marinated in a sweet curry sauce that tastes close to mole poblano. The results are tossed on a full khubz, which, when cooked and slathered in the curry, looks like an omelet and has the same flaky, creamy, hearty taste. The gaminess of the soft lamb seeps into the khubz, creating as rich a dish you'll ever eat without indulging in caviar.

I made the mistake of eating mine with a fork. “Back in Iraq, we just get more khubz and eat the lamb with it,” the owner told me after I paid the bill.

“How do you spell ‘khubz?’” I asked, having never encountered the bread until visiting Al Tannour and wanting to Google it.

“Who cares? It's great!”

I took some to go before he interrupted me.

“Here,” he said, “take this.” It was a to-go menu. “And next time, order this meal—it's even better.”

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food»

Five Moves That'll Piss Off Your Bartender

A glimpse of our semi-weekly 'Diatribes With Dave' column by legendary OC bartender Dave Mau!

BY DAVE MAU



DAVE WROTE ABOUT RYE, TOO

COME IN WAVING A RECIPE

Bartenders don't show up at whatever coffee joint you work at and tell you how to make lattes. Extend them the same courtesy. Aside from a few exceptions, I think most bartenders take pride in what they do for a living, and the OC craft-cocktail set has created a new breed that is (some-

times irritatingly) all-too familiar with its chosen vocation. Don't hold up your smart phone with a drink recipe on the screen or bring in one of those cardboard recipe cards that are slipped over the neck of Parrot Bay bottles. Barkeeps may or may not be amenable to learning a new drink, but that's *their* call.

Every second and fourth Wednesday night of the month, legendary bartender/chef/restaurant insider Dave Mau hosts *Dinner With Dave* at Memphis At the Santora, where he treats drinkers to a free meal and live music as the evening progresses. To remind usteades of this great night, Dave writes up a diatribe on *Stick a Fork In It* every other Wednesday morning. Enjoy!

TELL THE BARTENDER TO "MAKE IT STRONG"

Ooohhh, this one's irritating. Want stiff drinks all night? Walk in, order and tip the bartender 30 bucks. I guarantee you're gonna get 60 bucks' worth of booze back over the course of your evening. Or just man up and order a double in a pint glass.

EXPECT THE BARTENDER TO PAY FOR YOUR DRINKS BECAUSE YOU'RE PRETTY

This one's just for you, ladies! Don't stand there all poopy and confused when the bartender asks you to pay for your drink. Even worse is when a chick starts digging through her purse/junk drawer looking for her wallet while everyone waits. When this happens, I just throw her drink away and move on to the next person. Have your wallet out and payment ready, please.

FORGET TO START A TAB

Your long-suffering bartender is a lot of things: friend, adviser, maybe even the person who is gonna get you laid that night. You know what he or she is not? An ATM machine. Using the same credit card over and over again to pay for your \$2 Pabst Blue Ribbons is especially irritating, particularly when the joint is jumping. If you are older than 21, that means you are an adult, and adults open tabs. Be an adult. If you want to be regarded as visiting royalty at your favorite watering hole, conduct yourself in a manner befitting such. Bartenders are neither court jesters nor hired help. There are two people in the tavern equation, and they both like to be treated well. From an Aug. 22 post on *Stick a Fork In It*.

ASK, "WHAT'S GOOD?"

You know what's good? Booze. Booze is good. Hovering at the bar with your eyes all glazed over and drool coming out of your mouth while the bartender waits is just plain insulting. At the very least say, "I need a moment." It's common courtesy.

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Not the Hotelier, But the Chef!

Daniel Hyatt of Juliette Kitchen + Bar

Not to be confused with a hotelier, chef Daniel Hyatt helms the back of the house in the renovated space once used by Pascal, now owned by the previous owners of the Filling Station in Old Towne Orange. Have we confused you yet? Well, pull up a barstool and browse the intermezzo menu while we translate. Having creative freedom in the kitchen is a new challenge for Hyatt, but he embraces the opportunity as we do the seasons.

And yes, he did, in fact, meet the owners via a Craigslist ad.

Your earliest food memory:

I remember when I was young, my parents took my brother and me to a pig roast. I thought it was really cool that they roasted whole pigs in the ground. I am still fascinated with pig. Maybe [it's] a reason I have so much of it on my menu.

Favorite meal growing up:

I was very picky as a child. There was not much I would eat. I think I ate a lot of white rice, and then definitely chicken tacos.

Your best recent food find:

I took a trip to Chicago earlier this year, and we found this place called the Purple Pig. Great place, great food, so much pig. Most undervalued ingredient:

I think vinegar. I use vinegar in almost all my dishes for balance. There are some great vinegars that can really enhance a dish. "Always rustic, yet warm and inviting" is meant to describe the restaurant's ambiance, but we think it's equally about the food. How do you describe your cuisine?

It is very rustic, very clean food. Very inviting. I really try to focus on the fresh ingredients and to not manipulate them too much.

How did you meet owners John Hughes and his wife, Juliette Chung?

Honestly, I met them through a Craigslist ad. But we hit it off immediately.

How is the collaboration process, considering their background with the Filling Station?

Working with Juliette and John is great; we are all very into food. We have very similar taste and appreciations of food. It's been enjoyable creating this restaurant because they had this idea of a style of food they wanted to do, which was pretty much the direction I wanted to go. Culinarilly speaking, Orange County has the best:

There are many great little spots. You just need to look. I think there are better places opening here now.

What fast food do you admit to eating? I don't eat too much fast food. I really like to eat bento boxes from Mitsuwa Market; they are just so simple and flavorful.

What is your beverage of choice, and where do you get it?

I really like Japanese whiskey, which I get from Hi-Times Wine Cellars.



ON THE LINE
» ANNE MARIE PANORINGAN

Did we read your hours correct—you only serve lunch on Monday? That's only a couple of hours when compared to your hours the rest of the week. Why don't you take another day off?

We have a good lunch crowd during the week because of the businesses surrounding us, and we wanted to make sure we kept the restaurant available to those people. But being closed for dinner still gives us time to organize for the rest of the week.

You worked with Chris Grodach when he was at Kimera. Where else have you cooked?

I worked at Sapphire in Laguna Beach, Delius in Long Beach and Nesai Restaurant in Newport Beach. And I worked with [Ted and Liza] Goodell, opening Red Pearl Kitchen and the Lodge.

One food you can't live without:

Pork is so versatile.

Where was your most recent meal?

I typically prefer to grill out at home when I can, especially during the summer.

Best culinary tip for the home cook:

Really, try to keep it simple. Focus on the ingredients you have. Let the produce shine in your dishes.

What can diners expect on the menu this season?

Fall is a great time of year. The dishes start to get a little heartier. We will start to use many different kinds of squashes, root vegetables, apples, pears and a good amount of pork, as always.

Favorite charcuterie/cheese or dessert of the moment that's on your menu:

I love the La Quercia Prosciutto Americano. I can eat it all the time. We are get-

» CONTINUED ON PAGE 28

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food»

A Little Bit Delta, A Little Bit LBC

Porky's BBQ isn't run by Snoop Lion's mom,
but it's still good

Going to high school in the suburban San Fernando Valley is a terribly lonely adventure, so I often took the Blue Line down to Long Beach to visit friends. One day, we hopped on a bus to Redondo Avenue, following a local rumor that Snoop Dogg's mom had opened a soul-food restaurant.

In those pre-Google, pre-smart-phone, pre-rational-thought days, my buddies and I wandered up Redondo aimlessly for what felt like hours, somehow expecting to find the establishment, which we could only hope was called "Snoop Dogg's Mom's Soul Food Restaurant." Instead, we found Porky's BBQ, a Southern-style 'cue haven that, despite having nothing to do with the famous rapper or his mother's country cooking, still satisfied our cravings with its slow-cooked meats, fried chicken and home-style sides. And now that I live nearby (and sadly discovered that Mrs. Broadus' restaurant was just a cruel rumor), Porky's remains my monthly go-to for soul-satisfying lunches in Long Beach. An inconspicuous walk-up food stand in a strip-mall parking lot serves as Porky's Long Beach outlet, with a few gated-in, sidewalk-adjacent, plastic tables sufficing for a dining area. The menu is actually three different menus—Porky's BBQ, Muggie's Chicken and Biscuits, and Fat Moe's Burgers—all created by Earl, a mononymous barbecue expert who decided to start his own spot after decades of judging, competing in and eating at barbecue contests around the country.

At Porky's, the meat is the centerpiece of every meal—each slab trimmed to its best parts, hand pulled, rubbed down with

LONG BEACH LUNCH

» SARAH BENNETT

spices and cooked slowly over hickory-fired pits for up to 16 hours, until it's tender and warm. The rest of the animal is used to flavor Porky's sumptuous side dishes, including the Mean Greens (collard greens with little pink pieces of pork in it), Dirty Rice (a pilaf made "dirty" with chicken liver) and BBQ Beans (which may have more beef fat in it than actual beans).

Over the years, I've ordered all kinds of pork, beef, chicken, ribs and catfish from Porky's—usually as a combo with my choice of side item—and I've never been disappointed. Last time, I got the sliced-beef-brisket lunch combo with mean greens and BBQ beans, and, as usual, the meat came painted with just the right amount of the signature, sweet-and-tangy barbecue sauce. The thinly sliced cuts (which stay a little pink when barbecued right) easily broke into bite-sized chunks and fit perfectly atop a beans-dipped slice of buttery, grilled Texas toast like a hap-hazard open-faced sandwich.

The lunch combos are big enough to guarantee leftovers, though, so plan your appetite accordingly. And don't be afraid to eat your meal on the meager patio—you may not see Snoop Lion, but there are definitely some choice people watching. *From a Sept. 27 Stick a Fork In It post.*

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Not the Hotelier, But the Chef!

» FROM PAGE 27

ting ready to put some great wild-boar salami on the menu soon. For the dessert choice, I love the basil panna cotta with the strawberry sorbet.

Who handles your eclectic bar selection and non-alcoholic beverages? Pineapple sage soda! Blue Bottle Coffee!

The Blue Bottle Coffee was Juliette and John's choice, which is a great coffee. For the bar side of things, we brought in Kristin Markley as the bar manager. She creates all the drinks, non-alcoholic and alcoholic.

Favorite chef:

Locally, I really like chef Florent Marneau at Marche Moderne. I feel that he really cares about what he puts on the plate. Always

changing. Always creative. Always great. *Weirdest thing you've ever eaten:*

I don't really think anything is really too weird. When I was in Japan, we ate some horse sashimi and some raw, freshly caught fish liver. Both were amazing. *Favorite places to eat besides your own:* Marche Moderne. And I like Gjelina in Venice Beach.

You're making breakfast. What are you having?

Chorizo and eggs, black beans, salsa verde. I just love pork and eggs.

Weirdest customer request:

You always get odd requests in this business. Some we do; most we don't. I cannot think of anything that was too ridiculous.

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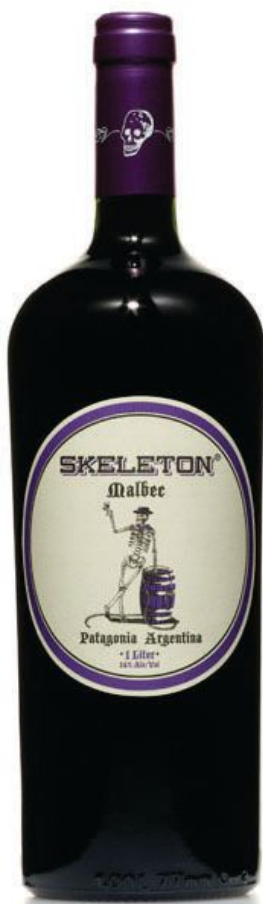
October Wine of the Month

SKELETON 2010 MALBEC \$8.98
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While fronted by a groovy (yes, groovy) skeleton rocking a dashing chapeau, toasting the world with glass in hand, there's nothing scary about this solid, eminently quaffable Malbec from Patagonia, Argentina. Of course, with Halloween this month and in sharing a semblance with a certain icon from local punk legends Social Distortion, Skeleton Malbec is certainly timely and appropriate for Orange County (and beyond!).

The nose is lush, sweet and evocative—think ripe red tree fruits (plum, red cherry) balanced by cola berry, violet florals and wood spice. On the palate, this wine is filled with sweet dark fruits, blackberry and plum, kept in harmonious balance by spice, vanillins and a brace of tannins. The finish is very long with sweet fruit resting on the tongue for many minutes. And one more huge positive for Skeleton Malbec? It's in a full LITER bottle, baby! More bang for the buck and this well-packaged, attractive, BIG bottle will come in handy if the Zombie Apocalypse should, for some reason, take place this month.

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food»

Lake Forest Love Affair

Tri-Tip Benedict at Rocq Café



EAT THIS NOW

» NIYAZ PIRANI

Rocq Café has already established itself as *the* place in South County for intense, incredible macarons, but even the hungriest of cookie monsters (sorry, had to go there!) needs a real meal sometimes.

Much of Rocq's menu is on the lighter side—sandwiches, salads, housemade pastas—and those satisfy just fine. But sometimes you need something big to quell a massive hunger. The tri-tip Benedict, found only on the weekend brunch menu, is large and in charge, with the simple-

yet-refined touches chef Eddy Rocq puts into all of his tasty plates.

It's the perfect marriage of traditional eggs Benedict and the Philly cheesesteak, but with better quality ingredients than you'd find at your average breakfast spot or sandwich shop. The thin slivers of prime tri-tip with sweet caramelized onions and bell peppers make the output from the Philly's Best next door seem as tasteful as that of Jersey Mike's, while the creamy, tarragon-flecked Hollandaise and house-baked panini roll are components equal to the stuff coming out of the best breakfast kitchens in the county.

It's all made richer with golden egg yolk, gooey mozzarella cheese and a drizzle of sweet-sour fig vinegar that brings each bite full circle. The pomme croquette on the side provides all the starchy crunch of an order of fries, but in one addicting little mashed-potato ball.

Finally! Another reason to visit Lake Forest! *From a Sept. 25 Stick a Fork In It post.*

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DRINK OF THE WEEK

» ANNE MARIE PANORINGAN

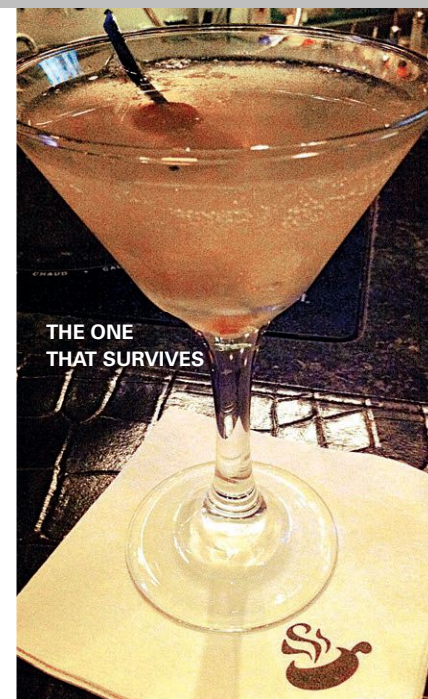
Grapes of Wrath at the Melting Pot

While fondue may be the specialty of the house, we've spent many a happy hour at the Melting Pot's bar bitching about stupid people over its other liquid nourishment. In the Irvine spot, bar stools are closest to both restrooms and kitchen, conveniently meeting our personal and gastronomical needs. One can even order chocolate and cheese courses, since burners are built into the counter. However, entrées involving boiling oil are reserved for the dining room (probably due to some entertaining stories involving second-degree burns).

Fancy potions are aplenty according to the barkeep's menu, though we tend to lean toward martinis. A vineyard-inspired treat is one of our favorites, as mixing liquor, fruit and vino is a winning combination.

THE DRINK

The base of the Grapes of Wrath is a healthy dose of Ketel One to get us in the proper state of mind. St. Germain elderflower's floral and citrus notes are gingerly incorporated for an riveting bouquet. The juice of lemons and apples contribute a natural sweet-and-sour tang, while muddled grapes are more for effect than flavor. A flourish of Sauvignon



ANNE MARIE PANORINGAN

Blanc ends our cocktail equation before it's shaken to completion. The result is refreshing, without a sickly sweet aftertaste. While not really a farm-fresh item, its agricultural nod would earn Steinbeck's respect—hey, even the Joads needed some boozing time, you know? *From a Sept. 28 Stick a Fork In It post.*

MELTING POT

various locations; www.meltingpot.com.



A SPARKY IS BORN

The Pleasures of Reanimation

With *Frankenweenie*, the Tim Burton you liked is back
BY CHRIS PACKHAM

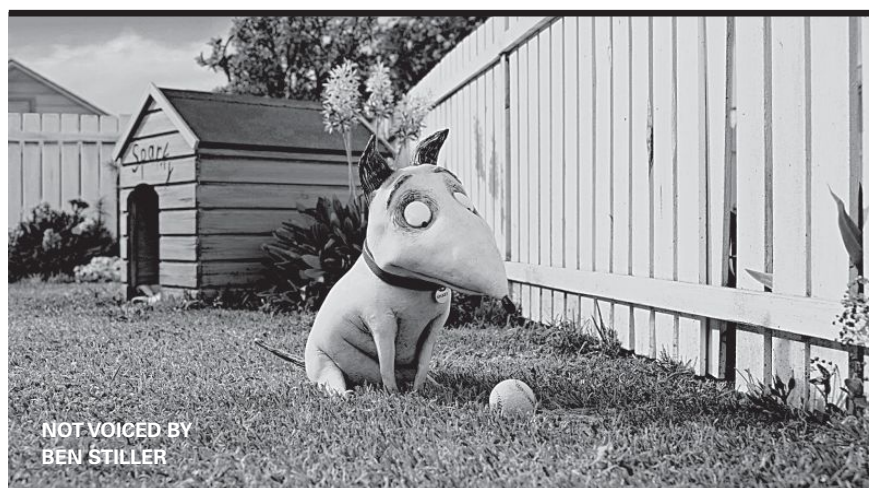
Ever since *Mars Attacks!*, Tim Burton has mostly been in the adaptation business, rendering dark and becurlicued *Sleepy Hollows*, *Alice In Wonderland*s, and *Charlie and the Chocolate Factory*s. With *Frankenweenie*, he adapts his own work—the first animated short he produced for a major film studio, the one that semi-famously got him fired from Disney back in '84. Given the crappiness of the studio's Reagan-era output, that has to be seen as a giant badge of honor or something. Working for “the man” generally entails a minimum of boat rocking and originality, and for all of his faults, Burton's vision is still unlike any other filmmaker's.

In Burton's films, introverts have access to hidden worlds: bat caves, the afterlife, wonderlands and the surprisingly comfortable interiors of giant peaches, all of which become the inner worlds of lonely people. It's kind of remarkable that this entire sensibility sprang so fully formed in that original short.

It's in the new full-length as well. You pretty much know the life trajectory of any kid named Victor Frankenstein—sooner or later, he's going to tamper with the fundamental forces of nature, there are going to be some low-pressure cells moving across the tristate, and suddenly, he has conquered death via the medium of lightning. Names are destiny, y'all, that's why Adolf and Humbert Humbert are historically unpopular handles for newborns.

So, yes, when his weenie dog Sparky is struck by a car and killed, Victor is inspired by his new science teacher to generate some impressive innovations in the untapped field of reanimation. Victor, voiced by Charlie Tahan, intends to submit his reassembled and electrically resurrected dog at his school's science fair, but he's actually motivated by a broken heart.

Naturally, any Burton joint is going to



NOT VOICED BY
BEN STILLER

include references to vintage films, and most of the classic Universal monsters get little tributes in the form of character designs, comic bits and minor plot points. There's a hunchbacked Igor-looking kid in Victor's science class, a bully who resembles Lon Chaney and one pretty great Bride of Frankenstein hairstyle gag.

The film's heavy, Mr. Burgemeister, is a happy reference to the villainous Burgermeister Meisterburger from the terrifying stop-motion childhood classic *Santa Claus Is Comin' to Town*. Voiced by Martin Short, who also plays Victor's father, Burgemeister is a fussy, bitchy next-door neighbor who hates the Frankensteins and their mutt. The character pays tribute to the old Saul Bass Burgermeister puppet design: His mouth is a creepily undulant slit, and he has some kind of weird, supernumerary homodontia thing going on—something like four times the usual number of teeth, all of which appear to be incisors. In fact, there's a whole orthodontic visual

approach to all of the puppet designs, particularly with Victor's science teacher, Mr. Rzykruski (voiced by the scene-stealing Martin Landau), whose mouth kind of resembles that of the Mouth of Sauron character from the four-hour nerd version of *The Return of the King*.

The dog is great. Sparky isn't so much a cartoon character as a behaviorally accurate little canine, which is 10 times cuter than if the script had gone in a Dreamworks Animation direction, with, like, Ben Stiller voicing the dog, and then a song by Smash Mouth or some damn thing. Sparky—both the live and reanimated iterations—circles the ground before curling up in a little ball, intently studies the back yard's fence line, and wags his whole butt whenever he sees Burgemeister's poodle.

Although Burton likes to create imaginative, storybook worlds (which sometimes overwhelm his characters), this evocation of 1950s suburbia is rendered

and lit with realism and understatement, all the better to contrast with the very Tim Burton-y character designs. Victor's classmate Elsa Van Helsing, voiced by Winona Ryder, has long, spindly stick legs; many of Victor's acquaintances are ball-shaped; pretty much everyone has dark circles around his or her eyes.

The imaginative world of New Holland is lively enough that a lot of critics are probably going to say stupid things such as “You don't even notice that it's shot in black-and-white!” Not to be all contrary, but yes, you do notice it's shot in black-and-white. You'll also be aware that you're watching it through the polarized lenses of 3-D glasses because you're observant. Critics, man.

Burton has always been an uneven storyteller, and a dissident critic might even suggest *Batman* was a low point in the director's casual relationship with narrative. That seems to be a controversial position, even despite Robert Wuhl's dialogue, the whole Vicki Vale character, the worst songs Prince ever wrote, a rewrite by the horrible Warren Skaaren during the 1988 guild strike and the inexplicable killing of the Joker. *Frankenweenie*, scripted by John August, based on a screenplay by Lenny Ripps from Burton's original story, is tight and brief, hitting all the marks you'd expect from an animated kid's film, and enlivened by Burton's visual style. The man should make more small movies such as this one.

FRANKENWEENIE

was directed by Tim Burton; written by John August; and stars Charlie Tahan, Catherine O'Hara, Martin Short, Martin Landau and Winona Ryder. Rated PG.

OC WEEKLY

ZONE PAGES

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opening

FRANKENWEENIE See "The Pleasures of Reanimation," page 31.

ongoing

HOTEL TRANSYLVANIA Speaking in a Transylvanian accent with a touch of Borscht Belt, this latest Count Dracula has sworn off human blood, desires nothing more than a spot hidden away from ever-ready-to-mob villagers, and his baby-voiced, *Weekend Update* croon ID's no one less than Adam Sandler as the Voice Of. That count breaks ground on *Hotel Transylvania*, a haven for the entire monster squad of Universal Studios contract players; a century later, we find his rooms booked by Wolf Man and family, Frankenstein and Bride, and so on. *Hotel Transylvania* is, in brief, a tract against parochial xenophobia, the count's getaway a catchall filling in for gated community, ethnic ghetto, or hick backwater. The idea that insular communities might have any intrinsic value does not enter into *Hotel Transylvania*'s script, content as it is to endorse the great pop monoculture, for which Instagram tourist Jonathan (Andy Samberg) is the missionary, pushing aside zombie Beethoven to take over as Dracula's daughter's birthday entertainment. Still, *Hotel Transylvania* succeeds as entertainment. The screenplay is credited to Peter Baynham and Robert Smigel—though who can remember who contributed what during the film's six-director gestation—and mercifully voids the bodily function jokes early on, making room for steady one-liners and clever sight gags, many relying on in-depth 3-D composition. Given its confusing provenance, the coherent visual identity of the final *Hotel Transylvania* must in large part be thanks to the contribution of director number six, Genndy Tartakovsky, making his feature-film debut. The computer animation is clean, graphic, and almost hieroglyphic, and able to be read, understood, and enjoyed in a moment. (PG) Nick Pinkerton. *Countywide*.

HOUSE AT THE END OF THE STREET A proficient suburban thriller that distributor Rogue has left to sell itself through the inducement of *Hunger Games*' Jennifer Lawrence's presence, *House at the End of the Street* has at its center the almost-universal experience of teenage mortification at one's family. New kid Elissa (Lawrence), for example, is appalled at the behavior of her mother (Elisabeth Shue) when they have cute-but-misunderstood neighbor Ryan (Max Thieriot) over for dinner. But mom's red wine intake rather pales in comparison to local black sheep Ryan's own complicated home life—unknown to everyone, he's secretly sheltering the presumed-dead brain-damaged sister who killed their parents in a sub-basement cell in the fatal house, a fact that doesn't qualify as a spoiler, as it's hardly the movie's most shocking revelation. Yes, Ryan, played by Thieriot with a reticence that might be construed as thoughtful reservation or bridled sociopathy, is what you could call a fixer-upper—but he's still an improvement on the small-minded chauvinists at Elissa's high school, so the risk seems like one worth taking. Working from a story by all-around genre specialist Jonathan Mostow, director Mark Tonderai steers the story cleanly around its queasy hairpin turns, perversely toying with one of pop cinema's most cherished clichés: the audience's inculcated desire to side with the underdog. (PG-13) Nick Pinkerton. *Countywide*.

THE POSSESSION Demonic exorcism is given a perfunctory Jewish twist in *The Possession*, which delivers second-rate horror clichés unbefitting the imprimatur of producer Sam Raimi. Supposedly

based on a true story, Ole Bornedal's film finds malevolence in a hingeless, Hebrew-inscribed box purchased by recent divorcee Clyde (Jeffrey Dean Morgan) for younger daughter Em (Natasha Calis) at a tag sale. The trauma of parent separation on young children provides excellent cover for the box's evil dybbuk spirit to get its hooks into Em, who's soon scarfing down food for two and spying fingers trying to crawl out of her throat. Bornedal's fondness for punctuating abrupt cuts to black with a solitary piano-key note is so pathological that it soon turns risible. Amid the usual scary-voiced, eyes-rolling-into-heads mayhem, the director does manage a few haunting images—Em encircled by a swarm of giant moths; the sight of the young girl, arms outstretched while bathed in red light, robotically pleading "Daddy, you scared me"—and an excellent Morgan exudes a shaggy, protective-papa '70s-horror vibe. Ultimately, however, the film's sole unique contribution to the genre is proving that unholy possession can be conclusively diagnosed via MRI. (PG-13) Nick Schager. *Countywide*.

RESIDENT EVIL: RETRIBUTION The fifth entry in the *Resident Evil* franchise and

the third directed by Anderson—one of the few filmmakers who makes 3-D worth the glasses rental fee—*Retribution 3-D* picks up where 2010's *Afterlife 3-D* left off, with Milla Jovovich's Alice in a pitched battle with the insidious Umbrella Corporation's forces. Captured, Alice awakens in one of those underground compounds of which Anderson is hopelessly fond, a proving grounds test facility made up of "stages" through which she must escape by passing through a series of one-upping trapeze-act combat numbers toward a rendezvous point with allies. A submerged world of soundstage set pieces populated by rudimentarily human cloned dummies, Umbrella's universe is essentially that of Anderson, whose lavish visual imagination is matched to a placeholder idea of character that's almost avant-garde in its generic stylization, dialogue buffed of personality by passing through 10,000 previous movies. Still, Anderson is pitch-perfect when singing the body electric, and it's impossible to call any movie whose finale incorporates nuclear submarines and a zombie feeding frenzy in arctic waters less than a triumph of the human spirit. (R) Nick Pinkerton. *Countywide*.

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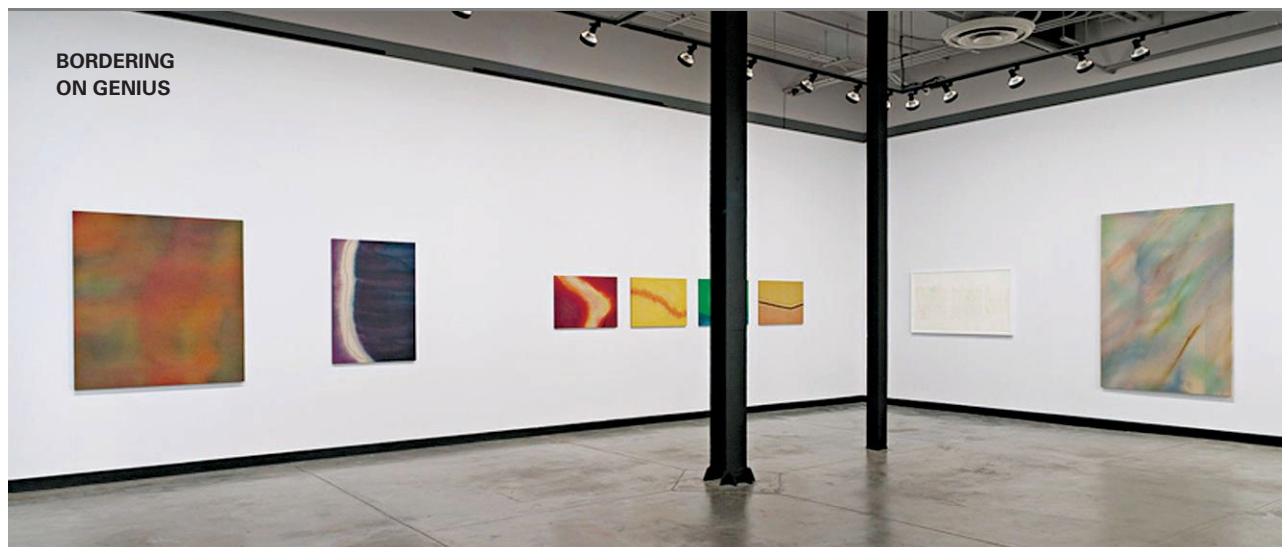
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brilliantly captures the never-ending U.S.-Mexico divide

BY GUSTAVO ARELLANO

You can't mention the United States-Mexico border in modern-day Southern California without unleashing a stream-of-consciousness rant from both sides of the divide: how we need to put soldiers/mines/electric fences/Minutemen/moats with sharks down there, or how there should be no Border Patrol, or how we should have a high fence and wide gates, or how Mexicans can build an 18-foot-high ladder if there's a 17-foot-high wall, or how illegal-alien savages have now infiltrated America, or how no human being is illegal (and don't call them "illegal"; they're "undocumented"). Mainstream-media depictions—those arbiters of objectivity—are hardly better, treating the roughly 1,969-mile *frontera* between the two countries as a fount of misery riven with drug cartels; dying immigrants in the desert; ugly, three-layered fences—and those are the positive portrayals.

Given this hyperbolic reality, taking on the border as an art project is almost immediately problematic—there's just seemingly no way you can tackle the issue without slipping into the maudlin or reactionary. That's why "Border Theory," a collection of paintings by Tony de los Reyes at the Grand Central Art Center (GCAC) in downtown San-Tana, is so extraordinary. I was expecting trash, the token exhibit for Hispanic Heritage Month that GCAC head John Spiak could use to fulfill his Mexican quota to appease the city's unruly anti-gentrification crowd. But Spiak—who's finishing his first year as director with community capital behind him and bold plans for the future—is far too wily to fall for trite commentaries or what the audience superficially expects of a Chicano art exhibit. This just might stand as the most revolutionary commentary on the border in years: it's apolitical on

its surface, but actually subversive in a *Manchurian Candidate* kind of way and does something people in Southern California haven't done in ages in regard to the Mexican-immigration question: think, and contemplate.

De los Reyes took Google Map images of the U.S.-Mexico border, drew the barest of outlines on linen, then threw on multiple layers of fabric dyes, accentuating certain parts to emphasize geographic features or development so that the results resemble a Grateful Dead T-shirt. It's a bizarrely simple process—wasn't fabric dying part of home economics back in junior high when there was budget for such classes?—that de los Reyes renders into the realm of the abstract. Some have dots amidst swirls, serenity in the face of chaos; others resemble ultraviolet pictures; others remind of solar flares; others are splotchy, rollicking lines that come to a sudden stop at the border, then gush again on the other side, now a different color, suggesting both movement of people and ideas, but also how said border fundamentally changes everything that crosses. *Second compression/destrellos espectrales* is the most vivid of the latter category, an 8-foot-by-6-foot expanse of bright colors that you get lost in, that overwhelms you—just as with the border itself.

"Border Theory" rarely forces the viewer into considering the border so consciously. The only other obvious piece is *first configuration*, which looks like—take your Freudian pick—an earthquake fault, a downward-trending EKG chart, or a crack in the wall. Instead, de los Reyes masterfully immerses you in border culture without going overtly Aztlanista on you. He varies the sizes of his paintings and never exactly tells you what part of *la frontera* he's depicting, forcing the viewer to question everything. Is that squiggly line the Rio Grande? Which part is California? That left-to-

right drop—Arizona, right? Why the size? Why the particular pattern? And outside of a brief explanation of his methodology and the expected mention of the Treaty of Guadalupe Hidalgo, de los Reyes stays out of the political aspects of the border altogether. Your average politicized Latino will gnash his teeth about this, but that's okay: By staring at it, you get lost in the immensity of it all, realize that all our politicized battles are *mierda*, and that borders truly are arbitrary and artificial, but very much a part of who we are because the American animal (and Mexican, as well) must categorize and paint with a broad brush.

By getting us to this point, de los Reyes also sneaks in a question about Chicano art: Must it always be so heavy-handed? Theorists and activists have debated this since the 1960s, and while I'm all for the epic Chicano murals and awesome satires of Lalo Alcaraz and Julio Salgado, sometimes more is less—the absurdist subversiveness of ASCO, the *mise en scène* landscapes of Mario Ybarra Jr., the parade of contemporary art at the Museum of Latin American Art in Long Beach. In that vein of thought, "Border Theory" is remarkable, even amazing, in its execution. We need the fist of righteousness, sure, but sometimes, it's the subtle folks who win. Think of it this way: No way the bluebloods from Newport Beach go to see a politicized exhibit in Santa Ana; de los Reyes' work will not only be glimpsed by them, but it also just might turn them into Chicanos.

"BORDER THEORY"

at Grand Central Art Center, 125 N. Broadway, Santa Ana, (714) 567-7234; grandcentralartcenter.com. Open Wed.-Sat., 11 a.m.-7 p.m.; Sun., noon-4 p.m. Through Nov. 14. Free.

TRENDZILLA
» MICHELLE WOO

Topshop of the Pops

Rarely do we get to use the words "Breaking News" in the realm of OC fashion, so it makes me seriously giddy to bring you this announcement.

BREAKING NEWS, GUYS! Topshop has come to Orange County! *Yessssssssss.*

The cheap-chic British chain has invaded 14 Nordstrom stores across the country, and not one, but two of them are local—South Coast Plaza and Irvine Spectrum. (At this very moment, Los Angeles has... let's see... *zero* locations. Not that I'm counting.) Located near the Brass Plum departments, the permanent installations feature a curated rotation of Topshop items, including limited-edition pieces created exclusively for Nordstrom. The Irvine Spectrum store also carries Topman, the brand's men's counterpart. It's all bloody amazing.

I checked out the Topshop department at South Coast Plaza and instantly felt as though I had been

transported to the high-style streets of London. Racks are loaded with rock-inclined statement pieces—sequined tees, hot shorts decked with cone studs, camo army jackets, faux-leather biker vests, lace rompers, printed leggings and embellished corsets. There are also some well-made basics, including knit sweaters, super-soft scarves

and skinny jeans. The price points are a bit

higher than at retailers such as H&M and Forever 21, but they still hover in the affordable range.

Here are a few items on my wishlist:

'Mirror Bunnies' sweater. There are little cotton tails on the back! Adorbs. \$92.

Studded-collar blouse. A little bit prim, a little bit punk. \$70.

Macho boot. Dr. Martens go glam. \$100.

Floral-cutout dress. Could be mistaken for a flea-market find. \$100.

According to Nordstrom spokesperson John Bailey, new merchandise will be arriving each week, and an even bigger selection is available online at www.nordstrom.com. That means it's already time to go back. Cheerio!

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Long Live the Jester

With 13 albums and counting, 'Weird Al' Yankovic's career just might outlast every pop star in history

BY DENISE DU VERNAY

In a world in which the Lonely Island, Jonathan Coulton and Flight of the Conchords roam freely on the pop-music landscape, we can't forget their musical wisecracking owes a serious thank you to an accordion-playing nerd from Lynwood. Three decades into his career, it's becoming natural for fans of comedy-flavored song hooks to view "Weird Al" Yankovic as the father of all things parody—guys such as Coulton, Andy Samberg and Jemaine Clement might as well be his children.

"I claim them all as dependents on my income-tax form," Yankovic says, laughing. "I guess I was doing it before they were . . . but I don't want to be so presumptuous as to think I've influenced all those people. But if I have, I'd be very flattered."

Even with this recent surge in tuneful satire, the Grammy-winning songwriter is nostalgic for a "golden age of comedy, when comedy was genuinely accepted as of the pop mainstream," he says, something he doesn't see happening again in his lifetime. His concern for today's pop landscape, though, is less about the acceptance of comedy and more about the shortcomings of current Top 40 radio compared to several decades ago.

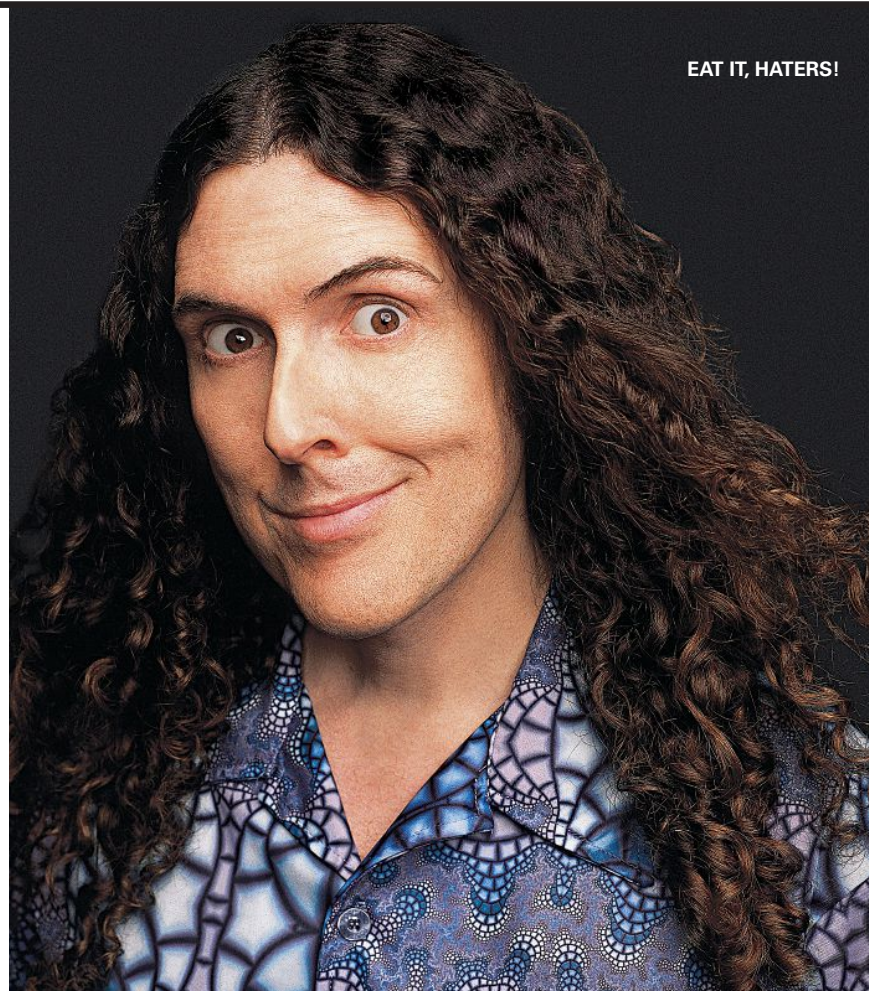
In those days, Yankovic explains, "Top 40 was cool because it was R & B next to country next to a novelty song. It was every genre imaginable next to whatever else was popular. . . . You got to experience the amalgam of what everybody was listening to. That was the kind of culture that led to the mass acceptance of people such as Vaughn Meader or Bob Newhart or the Chipmunks."

This week, Yankovic steamrolls into Anaheim (his second trip this year) on the strength of his 13th studio album, *Alpocalypse*. Aside from the fact the 2011 release is his highest charting to date (it debuted at No. 9 on the Billboard 200), it's further proof he's on track to outpace the careers of most of the pop stars he has parodied over the years. That's mostly because, in addition to acting and directing for countless projects, he refuses to stop touring.

Knowing Yankovic's reputation as a vegetarian who rarely drinks, we were curious about the habits of a traveling rock band with a wholesome man at the helm. Certainly the tour bus gets occasionally rowdy, no?

"Mostly, it's just a bunch of guys with their faces in laptops," Yankovic says. "I don't read as many books as I probably should. I like to keep abreast of what's going on in the culture; I guess that's part of my job description as well."

When he's not combing the Internet for his next potential parody, Yankovic



"Top 40 was cool because it was R & B next to country next to a novelty song. It was every genre imaginable next to whatever else was popular. . . . You got to experience the amalgam of what everybody was listening to."

does manage to pick up a book or two, typically nonfiction, memoirs by such comedians as Tina Fey (*Bossypants*) and Steve Martin (*Born Standing Up*), or just about anything on Nikola Tesla.

Still, we're not convinced Yankovic and his band don't occasionally cut loose. There must be something. Punk rock? R-rated movies? Six Degrees of Kevin Bacon? When asked if so much as a swear word gets uttered on their tour bus, Yankovic's longtime guitarist Jim "Kimo" West says no. "Not from Al," he answers.

Then again, the onetime protégé of Dr. Demento has always kept things pretty clean, opting to focus on wordplay that finds its way around four-letter words. A shuffle of his latest album unveils titles such as the glossy disco of the Lady Gaga parody "Perform This Way," a howling nod to the Doors and Internet bartering on "Craigslislist" and "Ringtone," one of

West's new favorites because he gets to play in the style of the great Brian May.

Yankovic and his band keep that spirit of diversity alive, writing and performing in many genres and creating spot-on style re-creations. In fact, they play them all so joyfully and expertly it's hard to tell what Yankovic's true preference is.

"I think everybody loves whatever music they were into in college—that sort of informs your musical taste," Yankovic says. "At that point, it was the late '70s, and I was very much into new-wave bands such as Devo, the B-52s, Oingo Boingo and Talking Heads, things like that, so that sort of shaped my sensibility."

"WEIRD AL" YANKOVIC
performs at the City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, (714) 712-2700; www.citynationalgroveofanaheim.com.
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Ask EXENE
» EXENE CERVENKA

Sticky Fingers

DEAR EXENE: There was a time when I was between the ages of 14 and 17 years old that you could say I was a bit of a kleptomaniac. I grew up in a small town, where a mixture of boredom, angst and the need to test authority became a terrible combination; I was stealing small things all the time from grocery stores, gas stations, even my family and friends. I eventually grew out of it without much more than a few slaps on the wrist, but it did sort of give me a bad reputation with a lot of people in my life that was really hard to shake. I never really got any heavy discipline, per se; the people in my life just stopped trusting me with anything, which seemed almost worse. I'm now in my late 30s, and I have an 8-year-old son who was recently caught stealing something small in a convenience store. I came down on him pretty hard. I spanked him in the store, yelled at him, made him sit in his room for the entire weekend and only let him out to eat. At a certain point, I realized I was projecting a lot of my fear and anxiety over my bad childhood reputation onto him, which isn't fair. But I also want him to know that that kind of behavior is never okay. How do I explain to him that I overreacted without seeming weak on the issue?

Love, Roscoe

DEAR ROSCOE: It's good that you realize you overreacted with your son's stealing. Lots of kids, maybe most kids, steal from a store or their friends, or they try to. Usually, they get over that. You don't want your son to get into the same thieving pattern you fell into. Apologize sincerely to your son. Sometimes, parents over-explain; you don't have to go into all the details about how you behaved as a teenager. He's too young for that. Just say you overreacted because you feel strongly that stealing is wrong. You are worried about seeming weak? An adult physically and verbally abusing an 8-year-old is weak. Don't do that anymore.

Love, Exene

Exene Cervenka is a writer, visual artist and punk rock pioneer. The OC transplant is the lead singer for X, the Knitters and Original Sinners. If you want to ask the legendary vocalist for advice—on your love life, politics, your musical career, Armageddon, filial relationships—send an email to askexene@ocweekly.com.

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SOMETIMES, IT GETS SO DRY
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Testing the Waters

Dry the River cross the pond and prove that not all English folk acts sound the same

BY NED RAGGETT

Just months after releasing “No Rest,” the first single off their debut album, the song title is becoming more and more apropos for East London’s Dry the River. The band are booked solid until the holidays, bouncing between the U.S. and their home country. With no shortage of English indie folk acts planting themselves in America for tour season, finding success as a band is sweeter when they can avoid being lumped into the genre.

“I think we change people’s opinions as a matter of course, if they come to shows,” says guitarist Matthew Taylor. “Especially if they’re expecting a Mumford and Sons concert.”

It usually doesn’t take long for their emotional tornado of dynamic guitar and soaring choirboy vocals to obliterate comparisons to their contemporaries. Building a reputation since 2009, the band made their anticipated full-length debut this past spring with *Shallow Bed*. The blend of Antony and the Johnsons and Sigur Ros borders on angelic—built on the slow, stirring foundation of Taylor, bassist Scott Miller, drummer Jon Warren, multi-instrumentalist Will Harvey and vocalist/guitarist Peter Liddle. On singles such as “New Ceremony” and “The Chambers and the Valves,” they capture the pomp of prime ELO, but with their own particular sparkling arrangements in need of very little, if any, recording-studio magic.

“From a song-shaping perspective, most of what we actually play and what forms the basis of a song comes from playing live. Parts written in the studio are normally just embellishments of what we have there already,” Taylor says. “We play live so much it was easy to get our individual parts to a place we were relatively happy with before entering the studio. Whether it will be the same for our next record, I’m unsure.”

Taylor himself acknowledges a wide range of sources the band mates draw on

for their particular fusion. “If you were to ask our rhythm section, you’d have some ’70s progressive genius. For me, from a guitar standpoint, I would say Neil Young has had a big influence. That emphasis on just feeling one note for a whole minute blows me away.”

When it comes to creating music-video magic, however, these guys are freaking wizards—at least in the art of choosing concepts. During the heart-wrenching chorus of “No Rest,” few images could’ve possibly illustrated the stripped-down, emotional poetry of the chorus (“I loved you in the bed/I loved in the best way possible”) better than the sight of each band member lying on a pyre of stones, doused with water and surrounded by fire. With more than a million hits on YouTube, it’s clear the passion of the band is resonating with people.

Taylor speaks with pride about what’s been their busiest year yet. “There have been a couple of moments at festivals this summer that were incredibly gratifying because they were so unexpected. If you’re jumping up and down at a Dry the River show, to me, you’re really giving it all you’ve got. That’s not an easy thing to do with our song tempos—and pull it off!” As for the future, he’s curious where one of his band mates may yet end up.

“We don’t have lofty goals. The music industry is difficult to survive in. All we want to do is keep going and be able to play to people all over the world. I think Scott wants his own TV show; I’d say we’re on our way to that. I can’t think of any other indie-rock bass players becoming TV presenters. If there are, I want to hear about them!”

DRY THE RIVER

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Living an island lifestyle with a father who was a traveling musician, Tini Grey never thought he would evolve into the happy-go-lucky musician he is today. "When I grew up in Samoa, we would sing songs in the morning, evening and at church. Singing was always very prevalent in the family, so I never really considered music as a career," he says.

But the calendar on his website tells a very different tale, with gigs throughout San Diego and LA, regular performances at the Disneyland Hotel, and a weekly residency at Mai Tai Bar in Long Beach. Whatever performance bug he caught later in life is definitely sticking with him.

Relentlessly sunny lyrics and colorful island vibes abound on Grey's first full-length album, *Shades of Grey*, released on Sept. 25. Not to be confused with the erotic novel *50 Shades of Gray*, the album boasts colorful positive messages about friends, family and life.

"My album has a timeless feel," Grey says. "It has a little bit of everything, but still feels like it's all the same project. I'm a classic guy, and I like the old style of recording."

Though there are diverse messages in his lyrics, his smooth, strong vocals combine elements of Ben Harper and John Mayer to produce a sound that embodies his father's

legacy, yet with his own brand of personal storytelling and undeniable pop melodies.

His father, Jerome Grey, was an acclaimed Polynesian musician who performed all over the U.S. "I was actually born in Orange County because my dad was a traveling musician," Grey says. "I was 2 years old when my sister was born in Boise, Idaho, and after that, we went back to the islands."

He spent 11 years on his family's native island of Samoa before moving to Hawaii. The acoustic guitars, harmonicas and, of course, ukulele on songs such as "It's Gonna Be You" echo the laid-back island influences throughout Grey's life and led him to produce his 2011 EP, *Better Place*.

Despite his passion, Grey was hardly forced to take up his father's mantle. "[Music] was always my dad's way of putting food on the table, and he would encourage us to not be musicians," he says. In fact, the musician studied architecture in LA.

After his father suffered a serious stroke while onstage in 2006, Grey found a new perspective on life and incorporating music into it. Though he used to view songwriting as an "intimidating" process, he soon dedicated his time to honing the craft, going into music stores, picking up books and studying how to write songs.

"There's no one way to write a song, so I started thinking back about life. . . . It was healing for me to write about these things," he says. "Music is healing."

In true islander fashion, Grey keeps his songs positive and upbeat, much like the path his career is taking—and much like the man who came before him.

"I've become my dad, with three sons and one girl on the way," Grey says. "Music has been good to me."

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PAPER ROUTE
Sunday, October 28

THE ALL-AMERICAN REJECTS BOYSLIKEGIRLS
Thursday, November 1

WAR
ON SALE FRIDAY @ NOON!
Saturday, December 29

THE YOST THEATER

DJs AND NIGHTCLUBS

HAVOC
THURSDAY OCT 4TH
glam YOST
THROWBACK CLUB EVENT

Jes
FRIDAY OCT 5TH

A-BAUM
SATURDAY OCT 6TH
YOST SATURDAYS

TATIANA
FRIDAY OCT 12TH

Charles Feidwood
SATURDAY OCT 13TH
YOST SATURDAYS

LIVE MUSIC CONCERTS

MEIKO BOBBY LONG
OCTOBER 12

Los Campesinos!
Oct. 17

10/23 RITA ORA + IGGY AZALEA + HAVANA BROWN	11/14 GROUNDATION
10/28 KRS-ONE & LUCKYIAM	11/20 TWISTID
11/02 ASHER ROTH	11/21 THE MAINE & MAYDAY PARADE
11/04 ROME	12/01 WALK OFF THE EARTH

FOR INFO & TICKETS VISIT
YOSTTHEATER.COM
307 N. SPURGEON ST. SANTA ANA

this week

THURSDAY, OCT. 4

BREW FISH: 9 p.m., free. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com.
DR. DOG: 8 p.m., \$22.50. The Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.observatoryoc.com.
DUPP BROTHERS: 8:30 p.m., free. Marine Room Tavern, 214 Ocean Ave., Laguna Beach, 949-494-3027.
EDMUND VELASCO QUINTET: 8 p.m. Steamers Jazz Club, 138 W. Commonwealth Ave., Fullerton, 714-871-8800, www.steamerscafe.com.
INDIGNANT SWINE: 8 p.m. Tiki Bar, 1700 Placentia Ave., Costa Mesa, 949-270-6262, www.tikibaroc.com.
MIKE HAMILTON: 5:30 p.m., free. Cedar Creek Inn, 20 Pointe Dr., Brea, 714-255-5600, www.cedarcreekinn.com.
SAY ANYTHING: 7:30 p.m., \$18-\$20. House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.
WILD PACK OF CANARIES: 8 p.m., \$5. The Prospector, 2400 E. Seventh St., Long Beach, 562-438-3839, www.prospectorlongbeach.com.

FRIDAY, OCT. 5

COUNTRY NATION: 8:30 p.m., free. The Swallow's Inn, 31786 Camino Capistrano, San Juan Capistrano, 949-493-3188, www.swallowsinn.com.
DJ ELEX: 9 p.m., free. OC Tavern, 2369 S. El Camino Real, San Clemente, 949-542-8877.
DONALD BELL & FRIENDS: 8 p.m., free. Kobe Japanese Steak House & Lounge, 3001 Old Ranch Pkwy., Seal Beach, 562-596-9969, www.kobebistro.com.
GOOD RIDDANCE: 7:30 p.m., \$15. Chain Reaction, 1652 W. Lincoln Ave., Anaheim, 714-635-6067, www.allages.com.
JIM FISK: 9 p.m., free. Portfolio Coffee House, 2300 Fourth St., Long Beach, 562-434-2486, www.portfoliocoffeehouse.com.
KAT REID QUARTET: 8 p.m. Steamers Jazz Club, 138 W. Commonwealth Ave., Fullerton, 714-871-8800, www.steamerscafe.com.
KYLE GASS BAND: 9 p.m. DiPiazza's Restaurant & Lounge, 5205 E. Pacific Coast Hwy., Long Beach, 562-498-2461, www.dipiaz-zas.com.
LITA FORD: 8 p.m., \$20. The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, 949-496-8930, www.thecoachhouse.com.
MIKE HAMILTON: 5 p.m., free. The White House Restaurant, 340 S. Coast Hwy., Laguna Beach, 949-494-8088, www.whitehouserestaurant.com.
NIGHTWISH: 8 p.m., \$60. City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, 714-712-2750, www.citynationalgroveofanaheim.com.
OPEN AIR STEREO: 9 p.m., free. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com.
SEA WOLF: 8 p.m., \$15. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.constellationroom.com.
SEGA GENECEIDE: 10 p.m., free. La Cave, 1695 Irvine Ave., Costa Mesa, 949-646-7944, www.lacaverestaurant.com.
STRUNG OUT: 7 p.m., \$18. House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.
TELESOUND: 8 p.m., free. Stillwater Cafe, 944 Calle Amanecer, San Clemente, 949-492-2797.
TWIN SHADOW: 8 p.m., \$18. The Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.observatoryoc.com.

SATURDAY, OCT. 6

BLOK: Gianna Gianna's birthday bash, 9 p.m., free. Detroit Bar, 843 W. 19th St., Costa Mesa, 949-642-0600, www.detroitbar.com.
CIRCA SURVIVE: 7 p.m., \$20 in advance. Fox Theater Pomona, 301 S. Garey Ave., Pomona, 877-283-6976, www.foxpomona.com.
CRUCIAL: 8 p.m., \$5. The Prospector, 2400 E. Seventh St., Long Beach, 562-438-3839, www.prospectorlongbeach.com.
DOCTOR PROFESSOR: 7 p.m., \$2. The Tropics Lounge, 1842 W. Commonwealth Ave., Fullerton, 714-525-1977, www.thetropicslounge.com.
FORTY 2: 8 p.m., free. Stillwater Cafe, 944 Calle Amanecer, San Clemente, 949-492-2797.
KINGDOM: 9 p.m., \$37.50-\$42.50. House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.
THE LEGENDARY TEENAGERS: 8 p.m., \$30-\$75. Cerritos Center for the Performing Arts, 12700 Center Court Dr., Cerritos, 562-467-8818, www.cerritoscenter.com.
LOUIE CRUZ BELTRAN: 8 p.m. Steamers Jazz Club, 138 W. Commonwealth Ave., Fullerton, 714-871-8800, www.steamerscafe.com.
MIDNIGHT DREAM: 8 p.m., free. Max Bloom's Cafe Noir, 220 N. Malden Ave., Fullerton, 714-871-2600, www.maxbloomscafe.com.
MIKE HAMILTON: 10:30 p.m., free. French 75 Bistro and Champagne Bar, 1464 S. Pacific Coast Hwy., Laguna Beach, 949-494-8444, www.french75.net.

SUNDAY, OCT. 7

!!! (CHK CHK CHK): 8 p.m., \$18. Alex's Bar, 2913 E. Anaheim St., Long Beach, 562-434-8292, www.alexbar.com.
THE AFTER PARTY: 7 p.m., \$10 in advance. Chain Reaction, 1652 W. Lincoln Ave., Anaheim, 714-635-6067, www.allages.com.
CIRCA SURVIVE: 7 p.m., \$20 in advance. Fox Theater Pomona, 301 S. Garey Ave., Pomona, 877-283-6976, www.foxpomona.com.
EON BURCHMAN JAZZ TRIO: Noon, free. Viento y Agua Gallery, 4007 E. Fourth St., Long Beach, 562-434-1182, www.vientoyaguacoffeehouse.com.
HEARTLESS: 2:30 p.m., free. The Swallow's Inn, 31786 Camino Capistrano, San Juan Capistrano, 949-493-3188, www.swallowsinn.com.

THE INGLORIOUS TARANTINOS:

10 p.m., free. Auld Dubliner, 71 S. Pine Ave., Long Beach, 562-437-8300, www.aulddubliner.com.
LET LIVE: 9 p.m., free. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com.
THE LUMINEERS: 8 p.m., \$15. The Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.observatoryoc.com.
MELISSA ETHERIDGE: 8 p.m., \$29-\$150. Long Beach Terrace Theater, 300 E. Ocean Blvd., Long Beach, 562-436-3661.
MISSILES OF OCTOBER: 4 p.m., free. Marine Room Tavern, 214 Ocean Ave., Laguna Beach, 949-494-3027.
MONO: 7 p.m., \$14. The Glass House, 200 W. Second St., Pomona, 909-865-3802, www.theglasshouse.us.
MY LIFE WITH THE THRILL KILL CULT: 8 p.m., \$20. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.constellationroom.com.
PODUNK POETS: 5 p.m. DiPiazza's Restaurant & Lounge, 5205 E. Pacific Coast Hwy., Long Beach, 562-498-2461, www.dipiaz-zas.com.
SATYA SENA: 8 p.m. Que Sera, 1923 E. Seventh St., Long Beach, 562-599-6170, www.thequesera.com.
SERGEANT PEPPER'S: 10:30 p.m., \$39.95-\$49.95. Kobe Japanese Steak House & Lounge, 3001 Old Ranch Pkwy., Seal Beach, 562-596-9969, www.kobebistro.com.
STEEL PULSE: 8 p.m., \$32.50-\$35. House of Blues, 1055 Fifth Ave., San Diego, 619-299-BLUE, www.houseofblues.com.
TOM BISHOP BROWN AND FRIENDS: 7 p.m. Harvelle's Long Beach, 201 E. Broadway, Long Beach, 562-239-3700.

MONDAY, OCT. 8

BILL STROUT'S BIG BAND 2000: 8 p.m. Steamers Jazz Club, 138 W. Commonwealth Ave., Fullerton, 714-871-8800, www.steamerscafe.com.
THE BLACK KEYS: 8 p.m., \$59-\$74. Honda Center, 2695 E. Katella Ave., Anaheim, 714-704-2400, www.hondacenter.com/default.aspx.
DELTA NOVE: 9:30 p.m., \$5. Harvelle's Long Beach, 201 E. Broadway, Long Beach, 562-239-3700.
DRY THE RIVER: \$15. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.constellationroom.com.
XZIBIT: 8 p.m., \$20. The Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.observatoryoc.com.

TUESDAY, OCT. 9

BROADWAY: 7 p.m., \$10. Chain Reaction, 1652 W. Lincoln Ave., Anaheim, 714-635-6067, www.allages.com.
DINOSAUR JR.: 8 p.m., \$22. The Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.observatoryoc.com.
DUSTIN KENSRUE: 8:30 p.m., \$10. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.constellationroom.com.
GOLD DIGGER: 9 p.m., \$5. The Prospector, 2400 E. Seventh St., Long Beach, 562-438-3839, www.prospectorlongbeach.com.
THE JOE JEWELL ORGAN TRIO: 8 p.m. Steamers Jazz Club, 138 W. Commonwealth Ave., Fullerton, 714-871-8800, www.steamerscafe.com.



FUNERAL PARTY: 9 p.m., free. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com.
HANDGUNS: 7 p.m., \$10. Chain Reaction, 1652 W. Lincoln Ave., Anaheim, 714-635-6067, www.allages.com.
HIPNOTIC: 8 p.m., \$10. DiPiazza's Restaurant & Lounge, 5205 E. Pacific Coast Hwy., Long Beach, 562-498-2461, www.dipiaz-zas.com.
JIMMY Z AND THE TRIBE: 8 p.m., \$10. Harvelle's Long Beach, 201 E. Broadway, Long Beach, 562-239-3700.
KELLY BOYZ & THE LOOSE CANNONS: 8 p.m., free. The Swallow's Inn, 31786 Camino Capistrano, San Juan Capistrano, 949-493-3188, www.swallowsinn.com.

MISSILES OF OCTOBER: 2:30 p.m., free. The Swallow's Inn, 31786 Camino Capistrano, San Juan Capistrano, 949-493-3188, www.swallowsinn.com.
PARKAIMOON: 8 p.m., free. Silky Sullivan's Restaurant & Irish Pub, 10201 Slater Ave., Fountain Valley, 714-963-2718, www.silky-sullivan.com.
STRAIGHT FROM THE GRAVE: 8 p.m. Tiki Bar, 1700 Placentia Ave., Costa Mesa, 949-270-6262, www.tikibaroc.com.
TRICIA FREEMAN: 9 p.m., \$5. Marine Room Tavern, 214 Ocean Ave., Laguna Beach, 949-494-3027.
YELAWOLF: 8 p.m., \$18. The Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.observatoryoc.com.



TICKETS and DINNER RESERVATIONS: 949-496-8930



10/5
LITA FORD



10/7
MIDGET
WRESTLING



10/11
STEVE
KIMOCK



10/12
SAVOY BROWN



10/13
SONNY
LANDRETH



10/18
TAJ MAHAL

10/5 LITA FORD
10/6 THATWASTHEN
10/7 MIDGET WRESTLING
10/11 STEVE KIMOCK with
BERNIE WORRELL,
WALLY INGRAM, and
ANDY HESS

10/12 SAVOY BROWN
10/13 OC BANDSTAND
10/13 SONNY LANDRETH
10/14 JOHN SEBASTIAN
& JIMMY VIVINO

10/18 TAJ MAHAL
10/19 LEON RUSSELL
10/20 EDDIE MONEY
10/21 JOHN MAYALL
10/25 ORANGE COUNTY'S
FUNNIEST
HOUSEWIVES

10/26 DREAD ZEPPELIN
10/27 CASH'D OUT
10/28 KEVIN MISO / Zach Deputy
10/31 COLT FORD

11/2 JANIVA MAGNESS
11/3 NIKKA COSTA
11/4 RICK DERRINGER
11/8 LITTLE RIVER BAND
11/9 MICHAEL SCHENKER
GROUP w/ David Van
Landing

11/10 ROD PIAZZA
11/11 ASIA (original members)
11/15 JUDY COLLINS
11/16 DAVE MASON
11/17 SUPER DIAMOND
11/23 THE BLASTERS
11/24 AL STEWART
11/28 UFO
11/29 LEE RITENOUR &
MIKE STERN
11/30 DSB (Journey Tribute)
12/1 TYRONE WELLS
12/7 DANA CARVEY

UPCOMING SHOWS

12/8 BERLIN	1/11 MANNY CHARLTON'S
12/14 GARY "HO HO" HOEY	NAZARETH
12/15 JONNY LANG and	1/12 ABBEY ROAD /
TOMMY CASTRO	JUMPING JACK
12/21 AMERICA	FLASH
12/22 X-mas (all original	1/13 DANNY SERAPHINE'S
Exene, Billy, John, DJ)	CTA
12/30 DONAVON	1/21 MARC COHN
FRANKENREITER	2/9 THE TUBES
12/31 DONAVON	2/14 OTTMAR LIEBERT
FRANKENREITER	& Luna Negra
1/4 TOWER OF POWER	2/16 OZOKIDZ
1/5 MISSING PERSONS	2/16 OZOMATLI



10/19
LEON RUSSELL



10/20
EDDIE MONEY



10/21
JOHN MAYALL



10/31
COLT FORD



12/22
X



12/30 + 12/31
DONAVON
FRANKENREITER

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VERTIGO SHOCK, SLUG, STERILE JETS,
SO LONG SUCKER

FRI OCT 5
LIZARD BOY'S BIRTHDAY BASH! W/ HEAD CHEESE,
BARBARIAN OVERLORDS, D.M.F., RIOTGUN

SAT OCT 6
DIMIDIUM, THE SLOW FORWARD, RAUCH,
BEHIND THE FALLEN

SUN OCT 7
PINK HOUSE (JAPAN), WILD ARMS (SEATTLE) AND MORE

WED OCT 10
DAMAGED (OCTOBER RESIDENT),
LEGAL JESUS, TORAI TORAI!

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concert*guide

THE JOINT IS JUMPIN': 8 p.m., \$55. International City Theatre, Long Beach Performing Arts Center, 300 E. Ocean Blvd., Long Beach, 562-436-4610, www.iclongbeach.org.
LESS THAN JAKE: 8 p.m., \$18.50 in advance. House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.
PHIL SHANE: 7 p.m., free. Original Mike's, 100 S. Main St., Santa Ana, 714-550-7764, www.originalmikes.com.
TIE ONE ON WITH PARDI AND FRANKIE: 8 p.m., \$20-\$55. THE RANCH Restaurant and Saloon, 1025 E. Ball Rd., Anaheim, 714-817-4200, www.theranch.com.

WEDNESDAY, OCT. 10

ATTIKA 7: 9 p.m., free. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com.
AWOLNATION: 8 p.m., \$20. The Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.observatoryoc.com.
DAN ST. MARSEILLE: 8 p.m. Steamers Jazz Club, 138 W. Commonwealth Ave., Fullerton, 714-871-8800, www.steamerscafe.com.
DR. JOHN AND THE BLIND BOYS OF ALABAMA: 8 p.m., \$30-\$65. Cerritos Center for the Performing Arts, 12700 Center Court Dr., Cerritos, 562-467-8818, www.cerritoscenter.com.
THE ELVIS SHOW: 9:30 p.m., free. The Continental Room, 115 W. Santa Fe Ave., Fullerton, 714-469-1879, www.myspace.com/thecontinentalroom.
THE JOINT IS JUMPIN': 8 p.m., \$55. International City Theatre, Long Beach Performing Arts Center, 300 E. Ocean Blvd., Long Beach, 562-436-4610, www.iclongbeach.org.
MIKE HAMILTON: 10:30 p.m., free. French 75 Bistro and Champagne Bar, 1464 S. Pacific Coast Hwy., Laguna Beach, 949-494-8444, www.french75.net.
ROD FRIAS: 7 p.m., free. OC Tavern, 2369 S. El Camino Real, San Clemente, 949-542-8877.
TEA LEAF GREEN: 8 p.m., \$15. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.constellationroom.com.
TIM GREEN: 10 p.m., free. La Cave, 1695 Irvine Ave., Costa Mesa, 949-646-7944, www.lacaverestaurant.com.
WHITEBOY JAMES & THE BLUES EXPRESS: 9:30 p.m., \$5. Harvelle's Long Beach, 201 E. Broadway, Long Beach, 562-239-3700.

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THURSDAY, OCT. 11

AMERICAN MALES: 9 p.m., \$5. The Prospector, 2400 E. Seventh St., Long Beach, 562-438-3839, www.prospectorlongbeach.com.
DATADROME: 8 p.m., free. Detroit Bar, 843 W. 19th St., Costa Mesa, 949-642-0600, www.detroitbar.com.
FAMILY STYLE: 8 p.m., free. Stillwater Cafe, 944 Calle Amanecer, San Clemente, 949-492-2797.
GIRL TALK: 8 p.m., \$30. The Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.observatoryoc.com.
GOOD MORNING ORBIT: 8 p.m. Tiki Bar, 1700 Placentia Ave., Costa Mesa, 949-270-6262, www.tikibaroc.com.
JOHN HUESSENSTAMM: 8 p.m.. Steamers Jazz Club, 138 W. Commonwealth Ave., Fullerton, 714-871-8800, www.steamerscafe.com.
THE JOINT IS JUMPIN': 8 p.m., \$55. International City Theatre, Long Beach Performing Arts Center, 300 E. Ocean Blvd., Long Beach, 562-436-4610, www.iclongbeach.org.
THE LOVELY BAD THINGS: 9 p.m., \$7. Alex's Bar, 2913 E. Anaheim St., Long Beach, 562-434-8292, www.alexbar.com.
MIKE HAMILTON: 5:30 p.m., free. Cedar Creek Inn, 20 Pointe Dr., Brea, 714-255-5600, www.cedarcreekinn.com.
PEEWEE MOORE: 7:30 p.m., free. The Swallow's Inn, 31786 Camino Capistrano, San Juan Capistrano, 949-493-3188, www.swallowsinn.com.
PENNYWISE: 7 p.m., \$20. House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.
STEVE KIMOCK: 8 p.m., \$20. The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, 949-496-8930, www.thecoachhouse.com.
STEVE VAI: 8 p.m., \$45. City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, 714-712-2750, www.citynationalgroveofanaheim.com.

club*guide

rock

BACK ALLEY BAR & GRILL: 116 1/2 W. Wilshire Ave., Ste. C, Fullerton, 714-526-3032, www.myspace.com/backalleyfullerton. **Thu:** 9 p.m., '80s Enough, free.
DOLL HUT: 107 S. Adams St., Anaheim, 714-533-1286, www.myspace.com/newhut. **Wed:** 9 p.m., Hump Night, free.
GALLAGHER'S PUB & GRILL: 300 Pacific Coast Hwy., Ste. 113, Huntington Beach, 714-536-2422, www.gallagherspub.com. **Mon:** 9 p.m., Boardnight, free.
GASLAMP RESTAURANT & BAR: 6251 E. Pacific Coast Hwy., Long Beach, 562-596-4718, www.thegaslamprestaurant.com. **Fri:** 5 p.m., Knyght Rider. **Sat:** 5 p.m., The Thuggs.
HOUSE OF BLUES: 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim. **Sun:** 10 a.m. & 1 p.m., Gospel Brunch, \$16.50-\$36.
MARLIN BAR & GRILL: 16651 Gothard St., Huntington Beach, 714-861-1465, www.marlinbar.com. **Fri:** 8:30 p.m., The Mids.
OC TAVERN: 2369 S. El Camino Real, San Clemente, 949-542-8877. **Sun:** 3:30 p.m., Roach's Corner, free.
THE SLIDEBAR ROCK-N-ROLL KITCHEN: 122 E.

Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com. **Tue:** 9 p.m., '80s Night.
TIKI BAR: 1700 Placentia Ave., Costa Mesa, 949-270-6262, www.tikibaroc.com. **Tue:** 7 p.m., Rock Band Tuesdays, unleash your inner rock star, free.

jazz

HOTEL LAGUNA: 425 S. Coast Hwy., Laguna Beach, 949-494-1151, www.lagunabeachlive.org. **Sat:** 8 p.m., Elizabeth Lamers, jazz vocalist with trio.
THE OLDE SHIP BRITISH PUB & RESTAURANT: 1120 W. 17th St., Santa Ana, 714-550-6700, www.theoldeship.com. **Fri:** 8 p.m., Friday Night Jazz, Ray Bush & the BBC Jazz Band.
RALPH BRENNAN'S JAZZ KITCHEN: 1590 S. Disneyland Dr., Anaheim, 714-776-5200, www.rbjazzkitchen.com. **Thu:** 6:30-10 p.m., Just the 2 of Us, free. **Fri, Sat:** 7 p.m., Kenny Sara & the Sounds of New Orleans, free.
SAVANNAH STEAK & CHOP HOUSE: 32441 St. of the Golden Lantern, Laguna Niguel, 949-493-7107, www.savannahchophouse.net. **Tue-Wed:** 6:30 p.m., Le Grand Barr.
STEAMERS JAZZ CLUB: 138 W. Commonwealth Ave., Fullerton, 714-871-8800, www.steamerscafe.com. **Sun:** 8 p.m., Evan Stone's Jazz Jam, free.

blues

HARVELLE'S LONG BEACH: 201 E. Broadway,

Long Beach, 562-239-3700. **Thu:** 9:30 p.m., The Toledo Show, \$10. **Tue:** 9:30 p.m., Jack's Tea Room, \$10. **Wed:** 9:30 p.m., Whiteboy James & the Blues Express, \$5.
HOUSE OF BLUES: 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim. **Thu:** 10 p.m., Rockin' the Blues, free.

dance

THE BUTTERFLY LOUNGE: 719 W. 19th St., Costa Mesa, 949-642-2243, www.butterflylounge.com. **Sat:** 9 p.m., Plus-sized Party, where the big girls and guys come to party with the people who love them, \$10.
CANTINA LOUNGE: This 2736 E. Nutwood Ave., Fullerton, 714-879-8094, www.cantinallounge.com. **Fri:** 10 p.m., Club Encore, \$10. **Sat:** 10 p.m., Club Trio, \$10.
THE EXECUTIVE SUITE: 3428 E. Pacific Coast Hwy., Long Beach, 562-597-3884. **Fri:** 9 p.m., Boy's Room, hosted by TigerHeat and POPplanet, \$6.
HAMBURGER MARY'S: 740 E. Broadway, Long Beach, 562-436-7900, www.hamburgermaryslb.com. **Thu:** 9 p.m., The Doll House. **Sat:** Heat. **Wed:** 9 p.m., Wild Wednesdays, \$5.
HEAT ULTRA LOUNGE: 321 W. Katella Ave., Ste. 214, Anaheim, 714-776-4328, www.heatultraloungeoc.com. **Thu:** 9 p.m., Taboo Thursdays. **Fri:** 9 p.m., Kore. **Sat:** 9 p.m., Exclusive, \$10. **Sun:** 9 p.m., Cirque.
XALOS BAR: 1160 N. Kraemer Blvd., Anaheim,

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 Plus Special Guest
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 NEXT TUESDAY!
 OCTOBER 9

GRIZZLY BEAR SHIELDS
 plus special guest
LOWER DENS
 NEXT WEDNESDAY!
 OCTOBER 10

—LIVE IN CONCERT—
JASON BONHAM'S LED-ZEPPELIN EXPERIENCE
 Thursday October 11

AMON TÖBIN
 ISAM: LIVE 2.0
 North American Tour 2012
 plus special guest **HOLY OTHER**
 Friday October 12

David Byrne & St. Vincent
 PERFORMING SONGS FROM THEIR NEW ALBUM *Love This Giant*
 (AND LOTS MORE!)
 Saturday October 13

PAUL WELLER
 A NEW DAY, A NEW YEAR, PLAYING LIVE
 plus special guests **SHARON JONES & THE DAP-KINGS**
 ONLY WEST COAST APPEARANCE!
 Friday October 19

THE SCRIPT
 NEW ALBUM #3 OUT NOW
 Saturday October 20

AN EVENING WITH THE MONKBBES
 A Multimedia Evening of Magic Music, Rare Films & Once-in-A-Lifetime Memories!
MIKE NESMITH MICKY DOLENZ PETER TORK
 Performing together for the first time in 15 years their Classic Hits, Deep Cuts & Fan Favorites!
 Saturday November 10

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club*guide

714-632-0390, www.xalosbar.com. **Fri:** 9 p.m., X-Lounge, featuring DJ Santa Rosa.

country

HAMBURGER MARY'S: 740 E. Broadway, Long Beach, 562-436-7900, www.hamburgermaryslb.com. **Sat:** 2 p.m., Line Dancing Mania, \$10.

IN CAHOOTS/CLUB RIO: 1401 S. Lemon, Fullerton, 714-525-9700, www.ocincahoots.com. **Fri:** 5 p.m., Country Fridays, \$5.

THE SWALLOW'S INN: 31786 Camino Capistrano, San Juan Capistrano, 949-493-3188, www.swallowsinn.com. **Mon:** 6:30 p.m. DJ Patrick, free.

reggae

HEDZ OR TALES: 211 E. Imperial Hwy., La Habra, 714-526-3132. **Sat:** 9 p.m. Reggae Saturdays, featuring DJ JFX, \$10.

HOUSE OF BLUES: 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim. **Sat:** 9 a.m., Reggae Brunch, \$12.95-\$24.95.

MOZAMBIQUE: 2400 E. Seventh St., Long Beach, 562-438-3839, www.prospectorlongbeach.com. **Sat:** 9 p.m., Crucial, DJs spinning reggae, dub and dancehall, \$5.

SANDY'S BEACH GRILL: 315 Pacific Coast Hwy., Huntington Beach, 714-374-7273, www.sandysbeachgrill.com. **Tue, Fri:** 6 p.m., Cali Conscious, free.

dj

AVALON BAR: 820 W. 19th St., Costa Mesa, 949-515-4650, www.myspace.com/theavalonbar. **Tue:** 10 p.m., Solid State, free.

BACK ALLEY BAR & GRILL: 116 1/2 W. Wilshire Ave., Ste. C, Fullerton, 714-526-3032, www.myspace.com/backalleyfullerton. **Mon:** 8 p.m., DJ Souless, free.

THE CROSBY: 400 N. Broadway, Santa Ana, 714-543-3543, www.thisisthecrosby.com. **Thu:** 10 p.m., Shift, free. **Tue:** Dub Step Night.

HAMBURGER MARY'S: 740 E. Broadway, Long Beach, 562-436-7900, www.hamburgermaryslb.com. **Fri:** Boybar.

HURRICANES BAR & GRILL: 200 Main St., Huntington Beach, 714-374-0500, www.hurricanesbargrill.com. **Thu:** 9 p.m., DJ Eric Murphy. **Tue:** 8 p.m., DJ Impact, free. **Wed:** 9 p.m., DJ Gil, free.

LA CAVE: 1695 Irvine Ave., Costa Mesa, 949-646-7944, www.lacaverestaurant.com. **Wed:** 10 p.m., DJ Kedd Kook, \$5.

OCEAN AVENUE RESTAURANT AND BREWERY: 237 Ocean Ave., Laguna Beach, 949-497-3381, www.oceanbrewing.com.

Fri-Sat: 9:30 p.m., DJ Nights. **Tue:** 9:30 p.m., Throwback Tuesdays.

ORIGINAL MIKE'S: 100 S. Main St., Santa Ana, 714-550-7764, www.originalmikes.com. **Thu:** 9 p.m.,

College Night, bike night and cigar club, free.
THE PIKE BAR & FISH GRILL: 1836 E. Fourth St., Long Beach, 562-437-4453, www.pikelongbeach.com. **Thu:** Oct. 11, 9 p.m., DJ Que Si, free.
PROOF BAR: 215 N. Broad-way, Santa Ana, 714-953-2660, www.proofbar.com. **Sun:** 9 p.m., Wreck Hall, free.
SUTRA LOUNGE: 1870 Harbor Blvd., Ste. 200, Costa Mesa, 949-722-7103, www.sutraoc.com. **Fri:** Sutra Fridays.

TAPAS FLAVORS OF SPAIN: 4253 Martingale Way, Newport Beach, 949-756-8194, www.tapasflavorsofspain.com. **Tue:** 9:30 p.m., Focus Tuesdays, \$10.50.

TIKI BAR: 1700 Placentia Ave., Costa Mesa, 949-270-6262, www.tikibaroc.com. **Wed:** 9 p.m., Upgrade Drum & Bass, free.

VLVT VELVET LOUNGE: 416 W. Fourth St., Santa Ana, 714-664-0663, www.velvetoc.com. **Thu:** 10 p.m., Caliente. **Mon:** 10 p.m., Dreamgirls Revue.

WOODY'S WHARF: 2318 Newport Blvd., Newport Beach, 949-675-0474, www.woodyswharf.com. **Thu:** 10 p.m., Action Thursdays, free.

THE YOST THEATER: 307 N. Spurgeon St., Santa Ana, 888-862-9573, www.yosttheater.com. **Fri:** Oct. 5, 10 p.m., DJ Jes, \$15-\$20. **Sat:** Oct. 6, 11 p.m., DJ A-Baum, \$15-\$20. **Wed:** Oct. 10, 9 p.m., DJ Porter Robinson, \$30-\$35.

drag

CLUB RIPPLES: 5101 E. Ocean Blvd., Long Beach, 562-433-0357, www.clubripples.com. **Thu:** 8 p.m., The Dreamgirls Revue.

latin

BRAVO NIGHT CLUB: 1490 S. Anaheim Blvd., Anaheim, 714-533-2291, www.clubbravo.com. **Fri:** 8 p.m., Metropolis, ladies free before 10 p.m.

Sat: 9 p.m., Alternative Saturday. **Sun:** 11 p.m., El Chamber. **Wed:** 9 p.m., Splash.

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SEVILLA NIGHT CLUB: 140 Pine Ave., Long Beach, 562-495-1111, www.sevillanightclub.com. **Mon:** 8 p.m., Monday Nights Is Banda.

SHORE ULTRA LOUNGE: 6200 E. Second St., Long Beach, 562-277-4829, www.shoreultralounge.com. **Mon:** 8 p.m., Salsa Mondays.

lgbt

VLVT VELVET LOUNGE: 416 W. Fourth St., Santa Ana, 714-664-0663, www.velvetoc.com. **Fri:** 10 p.m., Flex Friday. **Sat:** 10 p.m., Star Bar. **Sun:** 9 p.m., Crush, free, 21+. **Wed:** 10 p.m., Club Cherry.

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savage love»

»DAN SAVAGE

Last week, I appeared at a “Savage Love Live” event at Radford University in Radford, Virginia. Questions are submitted on index cards at these events, which allows questioners to remain anonymous and forces them to be succinct. The crowd at Radford was large and *inquisitive*. The students submitted more questions than I could possibly hope to answer in two hours—and Radford students also managed to stump me. *Twice*. I promised the crowd I would get answers for the two stumpers and answer as many of their other questions as I could in this week’s column. And here we go . . .

When I sneeze, I ejaculate. Is this normal?

Yes, totally. Nothing to worry about. This happens to all guys. That’s why they make men’s underwear out of cotton, dude.

Why do all the beautiful girls only go for guys who are assholes?

Why do all the guys only go for the beautiful girls who only go for assholes? P.S. You might want to skip the next question.

I really like this guy, and I know he likes me, but he is so unapproachable! He always seems to be pissed-off about something. How can I get his attention without practically throwing myself at him?

Someone who knows you’re interested in him and who’s genuinely interested in you but who affects an unapproachable, pissed-off demeanor is a game-playing douchebag, and game-playing douchebags are lousy boyfriend material. Surely there are some attractive guys on your campus—guys you like, guys who like you—who aren’t grumpy, game-playing assholes. You know, nice guys. Maybe you could date one of *them*?

Is it normal for girls to orgasm from dry humping alone?

Many girls learn to masturbate by grinding their crotches/clits against something—a pillow, typically—and dry humping is a pretty effective way to re-create that particular sensation, i.e., it provides her with the intense, direct clitoral stimulation she needs to get off.

Can you get a yeast infection from licking a yeast infection?

Another stumper, another guest expert: “Wet folds are a great place for yeast to grow,” says Dr. Anna Kaminski, associate medical director for Planned Parenthood of the Great Northwest, “especially if other things are a little out of balance. For example, a woman might be more prone to yeast infections due to other things in the vagina—spermicide, blood, antibiotic-induced changes in vaginal pH balance, or hormonal changes. But mouths are really good at keeping yeast in check. So it would be unusual for a person to get a yeast infection orally—unless you suffer from something that predisposes you to oral yeast infections, e.g., you are on antibiotics, you are immunocompromised, you have bad oral hygiene.”

Can you get AIDS or an STI from a dead body? Just wondering.

This is one of the two questions that stumped me. I promised to get an answer, and here it is: “As long as this isn’t a thinly veiled necrophilia question, the answer is no,” says Caitlin Doughty, a mortician, founder of the Order of the Good Death, and the star of the popular, hilarious and informative “Ask a Mortician” YouTube video series. “When the AIDS epidemic first hit in the ’80s, there were terrible stories about funeral homes that would charge more for bodies with HIV/AIDS or flat out tell the family the body was a threat and needed to be cremated immediately. Thankfully, that’s now considered wildly unethical and incorrect. Unless you’re an embalmer or coroner and dealing closely with all manner of fresh corpse fluids, there should be almost zero risk to you.”

Is it okay to want to be single for 15 more years?

More and more people are delaying marriage or remaining single—you might want to read Hanna Rosin’s *The End of Men* and Eric Klinenberg’s *Going Solo: The Extraordinary Rise and Surprising Appeal*

of *Living Alone*—so yeah, it’s okay. It’s generally okay to make your own choices and live your own life.

Should I not have sex with my best friend’s babydaddy even though he was my boyfriend before he was hers and we were about to get back together before I found out my best friend was pregnant?

Yes, you should not.

Why can some girls only orgasm on top?

Because the angle of penetration provides them with the direct, intense clitoral stimulation they need to get off.

Do you have any advice for non-openly gay people at a school where gays are almost nonexistent?

Recognize that you’re part of the problem. The non-openly gay people at your school—you and the other closeted gays—create a negative nonexistence feedback loop. You don’t come out because no one’s out, and no one comes out because you’re not out. My advice: If you’re in a position to come out, come out. If you’re not in a position to come out, make plans to get to a place where you can come out. And in the meantime, refrain from whining about a problem that your choices and/or limitations contribute to creating.

Can you come out your butt?

Um, sure, but only if someone else came in it first—and no one should be coming in your butt without a condom on his dick.

How do you tell someone they are bad at sex?

You don’t. You tell someone there are particular ways you like to be touched/kissed/fucked/bound/whatever, and you encourage someone to touch/kiss/fuck/whip/bind you in those particular ways. Hopefully, this will lead to someone getting better at sex over a few months. If someone doesn’t get better at sex in that time frame, well, then someone either is incapable of getting better at sex or doesn’t care that you’re unhappy with the sex, and it’s time to dump someone.

If a guy asks a girl if she wants to have anal sex, is he curious about gay sex?

No.

Why do straight guys like doggie-style so much?

Because they’re gay.

What does it mean when you’re a girl and the guy you’re hooking up with keeps introducing you to his best girl friends?

It means you’re hooking up with a gay.

Why do guys think threesomes are so amazing?

Because they are—especially the gay ones.

I’m a guy who does not find guys physically attractive. Even so, I like to give and receive blowjobs with men. Does this mean anything about my sexual orientation?

Yes.

I’ve always considered myself a lesbian, but a few weeks ago, I got really drunk and slept with one of my male best friends. Am I not a lesbian?

Female sexuality is a lot more fluid, as they say, and many lesbian-identified women have slept with men. Your sexuality identity—the label you choose to apply to yourself—should communicate the essential truth about your sexual interests and partner preferences. So you’re free to identify as a lesbian even if you slip and fall on the occasional dick.

Who is your dream guy?

Janice from the Muppets with a dick.

Okay, Radford, that was fun, but we’re out of room. Thanks for the invite and the great event!

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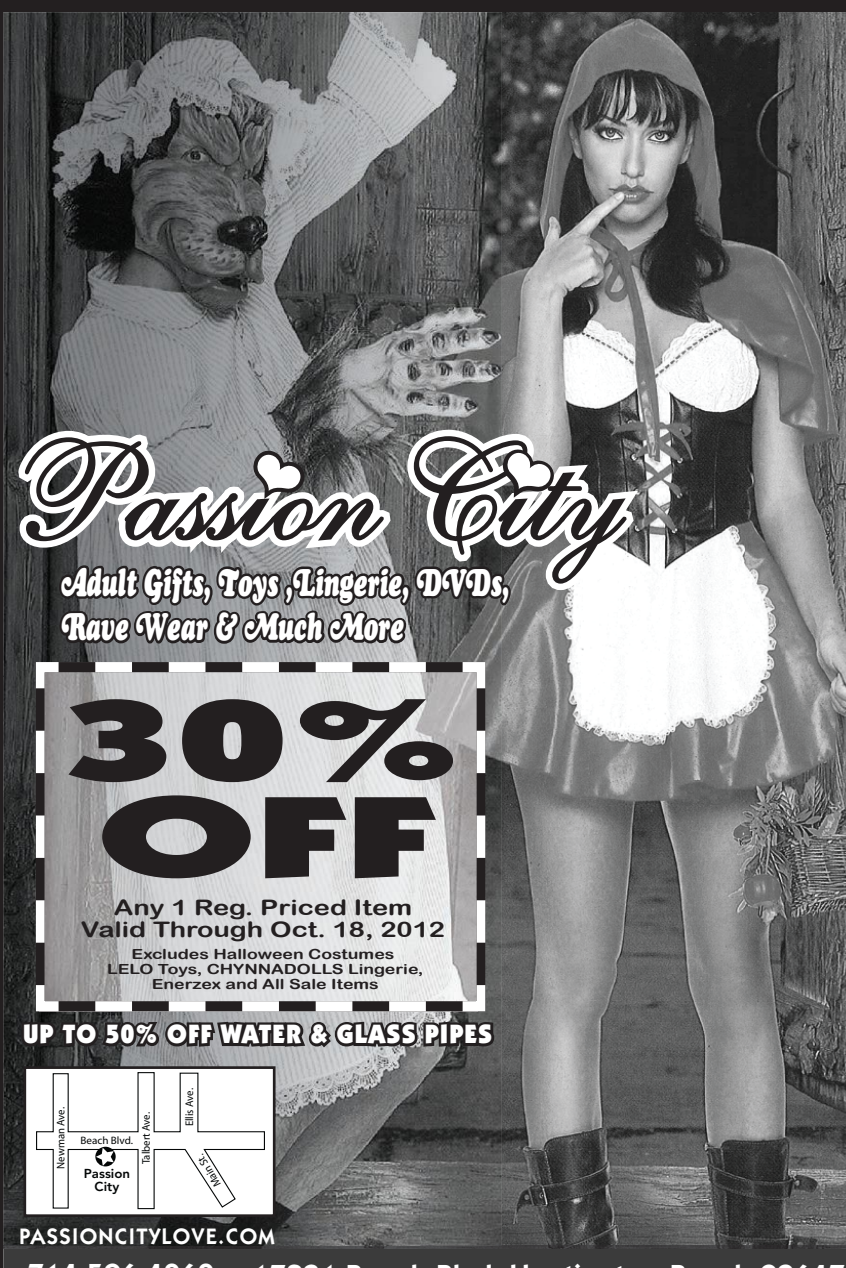
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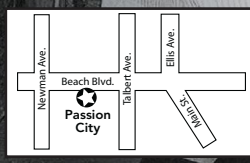
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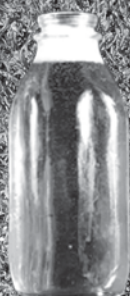
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Oct. 6th
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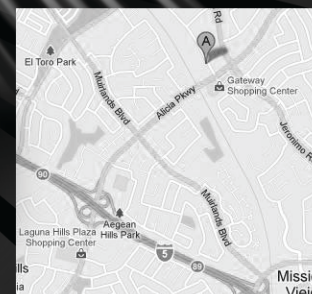


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